

musical america

JULY 1961

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- 6 Music of the Hemispheres—Special Report on the East-West Music Encounter in Tokyo
By Eloise Cunningham
- 8 Music of Our Time—Los Angeles Presents Showcase of Contemporary Music in First International Festival
By Harry Robin
- 12 Mayuzumi—In His Music East Meets West
By Lester Trimble
- 14 Hardy Perennial: Bands in the Open
By Frederick Fennell
- 19 Focus: A Look at Tomorrow
- 23 Richard Lewis: A Great Tenor Travels Far
By Michael Brozen
- 25 Carnival!—A Double Review
By Arthur Todd
- 27 Conversation with Robert Craft
By John Ardoin

Departments

- 4 Letters to the Editor
- 5 Guest Editorial
By Virgil Thomson
- 13 Overtones
- 20 Personalities
- 24 Audio/Video
- 30 International Report
- 36 National Report
- 45 Music in New York
- 48 Education
- 51 Awards
- 52 Contests
- 52 Orchestral World
- 52 Publishers' Row
- 54 Composers' World
- 56 Artists and Management

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LETTERS TO THE EDITOR

Altruistic American

Your mention, in your review [June 1961] of the new recording of his Violin Concerto, of Harrison Kerr's long struggle in support of American composers, brings to mind other services of his in behalf of American music in general. This may be an appropriate time to recall these, as they are in danger of being forgotten.

In 1948, in his position as Chief of the Music, Art and Exhibition Section of the Civil Affairs Section of the United States Army, he spearheaded the program by which American performing artists were sent to Germany and Austria for the purpose of acquainting the civilian population in those countries with the cultural achievements of outstanding American performers.

Since no government funds were available for such an activity, he obtained, with the cooperation of other interested musicians, money from foundations to pay the expenses of the artists who contributed their services to the program.

The first artist to participate was Patricia Travers, who played 32 concerts in 50 days, appearing both as soloist with orchestra (frequently playing the demanding Sessions Violin Concerto) and in recital. These programs included, as well, the rarely played Second Violin Sonata of Charles Ives. Other artists who contributed . . . were Ralph Kirkpatrick, Tom Scott, the Warden String Quartet and the late Mack Harrell. All were American-trained and American music occupied an important place on their programs.

This was soon after the United States Information Centers were established in the occupied areas, and American music and recordings were placed in all these libraries, as [were] scores and parts for the use of German and Austrian orchestras and chamber groups.

In addition, Mr. Kerr was responsible for sending many outstanding exhibitions of American art to the occupied areas in Europe and in Japan and Korea. . . .

Your reviewer says that Mr. Kerr "is not a prolific writer." The above-mentioned activities may offer an explanation for this.

Samuel A. Travers
Spring Lake, N. J.

Innocent Victim

In Mrs. Bell's article on Cincinnati musical activities in the March issue of **MUSICAL AMERICA** she made the brief and blunt statement about the May Festival that "Conductor Josef Krips has been notified he will not return in 1963."

Mr. Krips made great music with us in Cincinnati for four outstanding

Festivals. The Board of the May Festival has the highest regard for Mr. Krips both as a person and as a great artist. The four Festivals he conducted brought real distinction to Cincinnati and many memorable performances.

It was with feelings of strong regret that the Board decided not to renew Mr. Krips's contract. Whatever problems the Festival had could not be laid at the door of its musical director, whose tireless energy in its behalf and high artistic standards showed a real dedication. Mr. Krips is the innocent victim of circumstances that seem to call for a complete "new look" in the Cincinnati May Festival, and it is for these psychological reasons alone that a change is being made. . . .

Samuel F. Pogue,
President,
Cincinnati May Festival

Advice is Needed

About two years ago I appealed to Mr. Fromm of the Fromm Foundation to examine some of my music and to judge it for himself. I explained to him I did not trust the competency of any "group" to judge my music on its own merits, but rather that it must stand or fall in the eyes of individuals.

Though Mr. Fromm seemed interested in my argument, he refused this simple request, insisting that all music sponsored by the foundation must be selected by jury. No, Mr. Fromm, foundations do not "represent the modern equivalent of aristocratic patronage," because I'm quite sure that even the great aristocrats you mentioned in your letter were individuals enough not to leave their personal choice up to a committee.

Mr. Fromm does not help composer or music by putting up the money and then delegating what is his responsibility to others.

Barry Taxman
Phoenix, Ariz.

A jury of experts is, after all, a collection of individuals. And heaven help us, if every generous patron of music decided to set himself or herself up as a judge of the works and composers to be commissioned or rewarded! Mr. Taxman confuses the issue, for it is impossible that most musical philanthropists today would have the knowledge, experience and taste necessary to make such important artistic decisions.

—The Editor

Our Error

One never enjoys writing adverse criticism of artists, and it is therefore very important not to apply it to the wrong person; so I hope you will allow me to correct a printed error in my published article, "Producer and Singer," in the June issue, in which I am made to refer to the performance of Robert Merrill as Posa in *Don Carlo*.

In fact, I have not seen Mr. Merrill in this part, and the singer I actually referred to was Frank Guarerra—who

(Continued on page 57)

Toward Improving the Musical Race

Yes, Buddha loves me,
Yes, Buddha loves me,
Yes, Buddha loves me;
The sutras tell me so.

So sing the Japanese children in their Sunday Schools. And though the fine old pentatonic tune, which we know as "Yes, Jesus loves me", sounds to us so plainly Scottish, it might just as well for them be ancient Chinese. Even its harmonization in Western style shocks none, since for some 90 years now Western music, and only Western music, has been taught in their public schools.

Indeed, musical fraternization has been going on between the Orient and the Occident since the time of the ancient Greeks. And the fecundation of some local music by that of an invader has in almost every case been the generative contact at the origin of the great musical systems.

The story of all that in times past belongs to history. But East-West frequentations—personal, political and commercial—have become so general in today's world, and recordings of music from everywhere are so easily available to musicians from everywhere, that everybody involved with any of these great traditions is at least a little bit conscious of all the others. We are living a historical process now, and we know it.

The 1961 Tokyo East-West Music Encounter, reported in this issue by Eloise Cunningham, was an effort to clarify this process through analysis and discussion. Also to offer to a metropolitan public opportunities of delectation in at least four of the great musical traditions. For budgetary and organizational reasons it had been found not possible to include the musics of Central Africa and of Islam. Those represented by both scholars and performers were the Indian, the Indonesian, the Sino-Korean-Japanese and the West European.

The result, and one has only to read the news reports to sense this, was profoundly exciting. All that music heard, every bit of it first-class, and all those learned papers shared and discussed constituted far more than a casual contact. And if not one among all those brilliant contributors offered an easy or ready-made solution to any of the problems raised, that fact alone proves the seriousness with which the musicians of the world view these problems.

Every region, of course, has its troubles nowadays; and all of these are exaggerated by a speeding-up of the historical process caused by our modern speed-up in communications. The problem that is common to all musicians in Asia is how to master and adopt the Western tradition—which it is unthinkable in an industrialized one-world not to do—with loss of the precious cultural treasure represented by their own. And time presses, because films, recording and radio, especially in Japan and India, are not waiting for any form of guidance from taste leaders. These countries already have huge Tin Pan Alleys for creating popular songs and are making money out of appealing to the lowest level.

Japan, among the Asian countries, has the lightest problem. Her classical dance and theatre music is popular enough to survive on its own. Every well-bred young lady plays the koto, every geisha and acting student the samisen. The Kabuki Theatre has a massive matinee public. Noh is respected there very much as Shakespeare is here and is as carefully presented. And the Imperial gagaku, brought from China in the eighth century and virtually unchanged since, is preserved in all its willful, harsh grandeur by the Emperor's private orchestra. Folklore, moreover, survives vigorously among the fishers and farmers and in the religious festivals.

Western-style music, taught in all the schools and conservatories, performed by all the symphony orchestras and on the radio, is no less popular. And since about 1920 there have been Japanese composers writing it well. Before that time their attachment to German models and teachers had not borne much fruit. After World War I they went to Paris, discovered coloristic orchestration, for which they have a gift, and musical impressionism, an art of auditory landscape painting easily assimilable by a people for whom both love of landscape and a love of depicting it have a long history. Nowadays they work also with facility in the 12-tone manner and in electronics. Their main worry is how far they need to use Japanese melodic sources, a minor consideration certainly—that of whether every work should bear the built-in label, "Made in Japan."

Really the only disadvantage Japan faces musically in her joining of the West is her inability, so far, to offer any help whatsoever toward sealing the fissures that are beginning to appear in the Western tradition. In any case, she is part of us now; and if our ship sinks, she goes down with us.

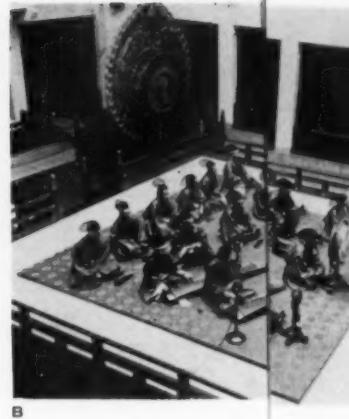
India and the Indonesian countries have no easy method for preserving their classical styles, since these are all based on improvisation, an art fluid and insubstantial and no doubt easily crushable by an avalanche of commercial trash. The maharajahs, moreover, many of whom formerly kept whole troupes of classical musicians and dancers, now play a much smaller role as patrons. Foreign musical experts are worried, and so are Indian musicians, lest a great musical art, indeed the very one that has been forever the source of all the others, should be lost without possibility of recall. If this should happen before the Western tradition got thoroughly installed to replace it, as is far from true today, the whole subcontinent of India would become a musical no man's land. And the same goes for the Malayan world of Thailand, Cambodia, Sumatra and Indonesia, with all their lovely gamelangs and delicate dances.

For many musicians in both East and West, the Western tradition itself, for all its good notation and better pedagogy, can easily be viewed, like the rock of Gibraltar nowadays, as a refuge for monkeys. Its most sincere musicians are collectively torn by dissension and individually wrenching by despair. They fear that unless they can get help soon from the East, their whole proud musical history may lie in the past.

The need of East and West for each other at this time is a clear fact and a source of continuing contacts. If only somehow (and it has happened before in the history of art) a fusion, a real fecundation could take place, a miracle that produces new life, such a birth would give music new hope. I do not know whether this will take place. But musicians of the East and West are giving it every chance. Even Tin Pan Alley types from Tokyo and Bombay and Cairo and Naples and Rio, not to speak of Nashville and Hollywood, are eager for cross-pollination. And I must say that when you listen to Asian or Islamic radio programs, you already encounter some pretty strange hybrids.

Most of these are sterile, as hybrids so often are. What we are looking for is a strong crossbreed, a Eurasian, Eurafrikan, or Afro-Asian strain that can stand all the climates. The 1961 Tokyo East-West Music Encounter was a getting together of some of music's higher breeds in the hope that such frequentations, if carried on repeatedly, might just possibly engender a strain of musical thoroughbreds better built for survival in tomorrow's tough one-world than is our present, on the whole, puny stock.

—Virgil Thomson



A

B

MUSIC OF THE HEMISPHERES

special report on the East-West Music Encounter in Tokyo / by Eloise Cunningham

Ever since Debussy praised the Javanese music at the Paris Colonial Exposition in 1896, musicians of the West have become increasingly aware of the importance of musical systems on the other side of the world. The East-West Music Encounter held recently in Tokyo was an outcome of this expanding musical horizon.

Observations made by the delegates reflected the broader view. On hearing the ancient Japanese court music, Virgil Thomson, American composer, said, "This is remarkable music which shows great strength." And after listening to a performance of Bartok's String Quartet No. 4, Shinjiro Noro, a Japanese music critic, wrote, "In the fourth movement Bartok uses an effect similar to that made by the striking of the plectrum on the samisen" (three-stringed lute).

This endeavor to listen with understanding and appreciation to each other's musical language was the purpose of the Encounter. More formally stated, its objective was "to promote mutual understanding and interchange between eastern and western music which will contribute to the advancement of all musical culture."

Barnum and Bailey would probably have described the Encounter as "the greatest musical show on earth"; it was a veritable three-ring circus of conferences and music and dance festivals. Ian Hunter, program coordinator, and former artistic director of the Edinburgh Festival, said at a press conference in Tokyo, "An operation of such magnitude in the field of music has never been undertaken before."

Representing eight countries, approximately 1,350 musicians and dancers—419 of them coming from overseas—took part in the three-week festival. In addition, 90 music specialists—composers, musicologists, music critics and educators—from 22 countries participated in the one-week conference which was held during the festival. [The second East-West Encounter is planned for January 1962, in New Delhi, India.]

The Encounter was initiated and sponsored by the Congress for Cultural Freedom. Established in 1950 as an international organization with headquarters in Paris, the CCF is supported largely by American foundations. However, the cultural departments of the eight participating countries also assisted in

financing the Encounter.

Two other sponsors of the Encounter were the Society for International Cultural Exchange, which is supported by Japanese business interests, and the Tokyo Municipal Government. The city of Tokyo was especially interested in the project because it coincided with the opening of its magnificent new Festival Hall, which was built to commemorate the 500th anniversary of the ancient city of Edo, now Tokyo.

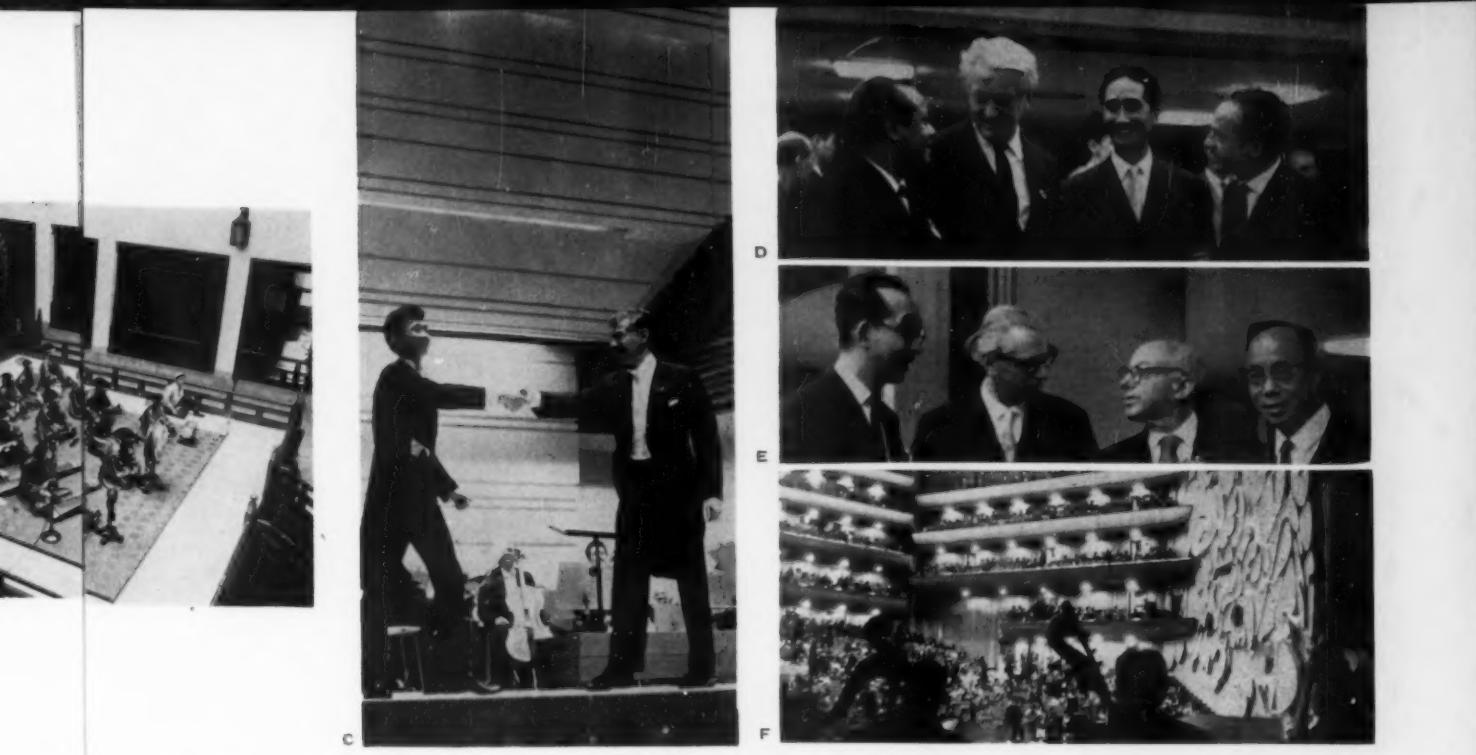
The largest number of participants in the Encounter came from the United States. Among those present were Elliott Carter, Henry Cowell, Lou Harrison, Colin McPhee and Virgil Thomson, composers; and Mantel Hood and Robert Garfias, educators from the University of California. Performing artists were the New York Philharmonic, the Juilliard String Quartet, the Modern Jazz Quartet, and Isaac Stern, violinist.

Following the festival's policy of presenting modern works, the New York Philharmonic performed compositions by Harris, Copland and Ives. Selections proving most popular with the audiences were Stravinsky's *Sacre du Printemps* and Bartok's *Music for Strings, Percussion and Celesta*.

Mr. Bernstein showed musical diplomacy by including *Bacchanales*, by Toshiro Mayuzumi, which was conducted by Seiji Ozawa; both the composer and conductor are young Japanese musicians. Mr. Bernstein also charmed his audiences by speaking to them in understandable Japanese. Audiences showed enthusiastic appreciation of conductor and orchestra by refusing to leave until after several encores were played, but a few Japanese music critics expressed some reservations regarding Mr. Bernstein's exuberant style of conducting.

Concerts by the other American musicians were also among the most successful events of the festival. The Juilliard String Quartet played Kirchner's Quartet No. 1 and Carter's Quartet No. 2. Mr. Carter was in the audience to acknowledge the prolonged applause for his composition. Local critics praised Mr. Stern for his performance of Bloch's *Baal Shem Suite*, and the Modern Jazz Quartet for introducing to Japan a new combination of serious and popular art.

Musicians from Europe presented a wide variety of musical styles, ranging from Gregorian chant to modern experimental



works. The Vocal Polyphonic Group of the Rome RAI sang Gregorian chants, madrigals and liturgical works of the Renaissance, and contemporary compositions, including a cantata by Hikaru Hayashi, a Japanese musician. The 24 singers were conducted by Giovanni Antonellini, and their beauty of tone and clarity of interpretation delighted the many Japanese choir members in the audience.

The European Chamber Music Ensemble is an international group of 29 musicians with headquarters in Paris. Devoted almost exclusively to the performance of advanced music, their programs included songs by Webern, two-piano pieces by Boulez, and compositions for unaccompanied flute by Messiaen and Varèse, which were played by the outstanding Italian flutist, Severino Gazzeloni. The group was directed by the Italian conductor, Bruno Maderna.

Successful concerts were given by Herman Prey, young German baritone, who is making an international reputation as an opera and Lieder singer, and by Zinka Milanov.

The Royal Ballet brought a cast of 68 from London, including England's leading ballerina, Margot Fonteyn. At the opening night of the Encounter, which was attended by Japan's Crown Prince Akihito and Crown Princess Michiko, they gave *Giselle*. It was danced superbly, but the accompaniment was performed indifferently by Japanese musicians.

Two of Tokyo's five symphony orchestras, the NHK (Japan Broadcasting) Orchestra conducted by Wilhelm Schuechter of Germany, and the Japan Philharmonic conducted by Akeo Watanabe, gave concerts at the festival and impressed the delegates with the high quality of their performances.

The Japan Philharmonic included on its program three works by Japanese composers which illustrated three different approaches to the problem of the synthesis of eastern and western music. Yoritsune Matsudaira, in his *Metamorphoses on Themes of Saibara*, transcribed for modern instruments some of the tonal effects of *gagaku* music of the ancient court orchestra. Kiyoshige Koyama attempted a fusion of traditional folk music with western techniques in a set of variations called *Kobikiuta* (Woodcutters Song). In his *Trois Mouvements Symphoniques*, Akira Miyoshi adopted contemporary European idioms and substituted motivic formulas for melodic themes.

Included on the program were two contemporary works by western composers, both for chorus and orchestra: Virgil Thomson's *Requiem* and Dallapiccola's *Canti di Prigione*.

One of the objectives announced was "to discover [the] essential unity" of eastern and western music. However, it was their basic differences—in both concept and techniques—that were most clearly demonstrated during the festival.

Much of the music and dance of the East is based on ancient forms which originally had a religious purpose, and some of it still retains that function. For example, at the autumn festival held at Meiji Shrine in Tokyo, musicians and dancers of the Imperial court take part in a ceremony so sacred that it is held in secret with no one in attendance but the spirits of the ancestors, and Indian dancers still pray before dancing.

Delegates to the Encounter were invited to a special performance of *gagaku* in the music hall of the Imperial palace. The court orchestra is considered the oldest in the world, and the music and dances were brought to Japan from Korea, China, and India, along with Buddhism, at least 1200 years ago.

An art of even older origin was demonstrated by the two Dagar Brothers from North India. They sang the Drupad, music of a noble but difficult style, which can be traced back to religious songs of the second century, B.C. Although the brothers are famous in India as the leading interpreters of this ancient art, they had never been out of their own country before coming to Japan. They were accompanied by a drummer and performer on the tanpura (stringed instrument without frets). The drummer uses fingers and palms of both hands to beat either end of the long drum resting on his lap, and the tanpura player continuously plucks the open strings which are tuned to the tonic, fourth, fifth and octave, thus providing a harmonic drone.

Singing alternately, the Dagar Brothers used their voices like instruments, beginning with low, wordless tones, barely audible at first, and in free rhythm. Gradually the words of a religious couplet were introduced, a rhythm established and the drumming started. Then followed a remarkable improvisation in which the singer extemporized on an appropriate

(Continued on page 22)

PICTURE CAPTIONS

A. Ticket line outside Student Union Building. B. Gagaku orchestra of the imperial household. C. Leonard Bernstein (right) greets Seiji Ozawa, who led the New York Philharmonic in Mayuzumi's *Bacchanale*. D. and E. Delegates (left to right): Vanraj Bhatia, composer from the University of Delhi; Nicolas Nabakov, secretary general for Congress for Cultural Freedom; Kazuyuki Toyama, music critic, Tokyo; Dragotin Cvetko, musicologist, Yugoslavia; Naohiro Fukui, director of Musashino College of Music; Willi Schuh, music critic, Switzerland; Henry Cowell, American composer; Tsai-Pian Liang, musicologist, Formosa. F. Tokyo's new Metropolitan Hall. (Photos A, B, C, F: Columbia Records; D, E: Kohara)



There are, of course, many possible deductions consequent to an experience of the proportions of the First International Los Angeles Music Festival. But a most important inference can be drawn from the memorable image of audiences listening sensitively and enthusiastically to the six concerts of works by contemporary composers. The power and the excitement of the experience were unquestionably due to the presence of so many composers, most of whom conducted their own works and were visibly in attendance at each concert. For the first time in Los Angeles—and probably in the United States—large audiences demonstrated their eagerness to attend a representative showcase of the music of their contemporaries.

From its inception 15 years ago, the annual Los Angeles Music Festival has ranked among Southern California's most brilliant occasions for the introduction of new music, along with fine performances of music of the past. The Festivals have also provided a considerable number of major debut opportunities for soloists and ensembles from the community. So that, in anticipation of the 15th anniversary celebration, Franz Waxman, the dedicated founder of the Festival and its principal conductor, was able to win powerful community support for a long-cherished personal ambition: to devote an entire series of concerts to performances of contemporary music for orchestra, chorus and soloists, which would be conducted by the composers.

Directly after last year's Festival, negotiations were undertaken through the embassies of England, France, Germany, Sweden, Mexico and the Soviet Union, with composers selected by Mr. Waxman and John Vincent, his associate director for the past 9 years. By November the Board of Directors was able to announce that, through the cooperation of the State Department, invitations had been accepted by Iain Hamilton (England), Darius Milhaud (France), Werner Egk (Germany), Karl-Birger Blomdahl (Sweden), Blas Galindo (Mexico), and Tikhon Khrennikov and Kara Karayev (Soviet Union). The American composers who accepted the invitations were Igor Stravinsky, Walter Piston, Roy Harris, Lukas Foss, Miklos Rozsa and Elinor Remick Warren. With a half

program devoted to music by Arnold Schoenberg (in memoriam), and the inclusion of works by Messrs. Waxman and Vincent, the number of concerts of this First International Los Angeles Music Festival was set at six, or double the number in previous Festivals.

From that moment there ensued the classical toils (advance publicity) and troubles (advance ticket sales) familiar to all music managements. In this instance, however, there was the unique hazard of this Festival's concentration upon contemporary works. This underscored the need to guarantee the funds for the large orchestra, the choruses and soloists required for the six programs.

Inevitably drawn by Mr. Waxman's powerful, unequivocal belief in the validity of the venture, Bart Lytton, the Los Angeles banker and arts patron, became a vigorous champion of the Festival. Mr. Lytton made personal assurances for a considerable share of the financing, and was thus instrumental in winning an increased appropriation for the Festival from the Los Angeles County Board of Supervisors.

When the doors of Royce Hall (the 1900-seat auditorium of the University of California at Los Angeles) were opened for the first concert, June 1, the flags of seven countries and the flag of the State of California graced each side of the great, somber stage to greet the capacity audience. As each of the concerts progressed, it was amusing to speculate on how similar are the spirits of the nations when expressed in music, that the uses of tonality, atonality and polytonality are confined by neither geographical nor ideological boundaries. Some of the works from the Western nations were as conventional as those from the Soviet Union, and the Soviet works offered as much dissonance as did several of the Western works. But every composition in the six programs showed the common denominator of high craftsmanship, and each offered a genuine esthetic experience.

Freed from the usual concert-routine bracketing with music of the past, each new piece gave a more integral impression, and seemed more in communion with the others. As in more conventional concerts, the audience's reactions reflected all the

Franz Waxman, director of the Festival



Franz Waxman, director of the Festival



A: John Vincent
B: Kara Karayev
C: Elinor Remick Warren
D: Werner Egk
E: Darius Milhaud
F: Miklos Rosza
G: Iain Hamilton
H: Walter Piston

shades from politeness to vociferous enthusiasm. If, as it is claimed, music is a kind of history of the emotions, then how fascinating it is to witness the writing of that complex history in one's own time!

Voltaire said, "Beware the first impression, for that is the right one." History has added to the irony of the statement by proving it to be frequently wrong. With that qualification the following impressions are offered, in the order of the performances:

Franz Waxman's *Joshua* (1959), dramatic oratorio with text by James Forsyth, based on the sixth book of the Old Testament. West Coast premiere. An epic view of the Biblical story of Moses' successor, expressed through a highly skilled, dramatic use of orchestra, chorus and soloists. Timbres, melodies and harmonies provoked the pictorial imagination and held interest throughout the piece's vivid progress to the quiet, reflective ending. Conducted with superlative control and flair by the composer, and excellently sung by Donald Gramm, baritone, and Shirley Verret-Carter, mezzo-soprano.

Miklos Rosza's motet for mixed voices, *a cappella*, *For Everything There Is a Season* (1945), on the text from Ecclesiastes. Traditional choral writing. The text very moving, but occasionally disquieting: Can we still agree that "for everything there is a season . . . a time for war"? The musical onomatopoeia for "weep, mourn, dance, laugh", etc., at once naive and skillful. Most touching moments at the conclusion, with its airy sense of relief. Ovations to the Mitzelfelt Choir, appearing for the first time in these Festivals. The choir's vocal beauty, technique and precision nothing short of breathtaking. Mr. Rosza on a film assignment in Europe; Dr. Mitzelfelt (an M.D.) conducted, and excellently.

Lukas Foss's *Time Cycle* (1960), for soprano, orchestra and improvisation chamber ensemble, on texts by Auden, Housman, Kafka and Nietzsche. West Coast premiere. Taut, sardonic, Faustian; orchestral embroideries of bell sounds; desperate, appalling, mad with the imminence of destruction; and finally shuddering, suspended, curiously grand, musically analogous to Oswald Spengler. Sung with conviction and glowing voice by Adele Addison. The interludes of improvisations by the chamber ensemble seem impertinent, and much too controlled to give an impression of true improvisation. The conducting by Mr. Foss tenuous, perhaps inadequate for a definitive performance of this startling, disturbing work.

Werner Egk's *French Suite, after Rameau* (1949). West Coast premiere. Sophisticated, vigorous orchestral developments of five clavier pieces by the French master. Its spirit authorized by Stravinsky's treatment of old music. Dour, macabre; the whole effect like a charming, naive painting hidden under harsh glazes. The composer's conducting and the Festival Orchestra: marvelous!

Walter Piston's Concerto No. 2 for Violin and Orchestra (1960). West Coast premiere. Significant mainly because of the opportunity to hear the superb violinist Joseph Fuchs in his West Coast debut. The music: calm, deliberate, formal in its gestures, lacking excitement. The conducting by Mr. Piston noncommittal.

In commemoration of the death of Arnold Schoenberg in Los Angeles 10 years ago, four Schoenberg compositions, all conducted by Robert Craft. Two Chorale Preludes of J. S. Bach, arranged for Orchestra (1925): The pure expression of the original chorale preludes forced into the grotesque; images of corpse-rending, as though by scavenger birds. Especially interesting as a technical example of Schoenberg's orchestral skill. Four Songs for Voice and Orchestra, Op. 22 (1913): American premiere. The music perversely contrary to the direct eloquence of the poetry of Dowson and Rilke. Contralto Katherine Hilgenberg in excellent voice, intelligent and aware of the meanings; but the whole performance often distressed by Mr. Craft's conducting. The serious disappointment of the West Coast premiere of Schoenberg's drama with music, *The Lucky Hand* (1913), lay in its presentation as a concert piece instead of the stage work for which Schoenberg wrote text, score, and color and lighting cues. The music sadly depleted by subsequent imitators. Terrifying images of being on the verge of self-destruction. Soloist Robert Oliver, bass,

often overwhelmed by the enormous, dous personal energy driving through surrounding orchestra which should have been in a pit.

Igor Stravinsky's Concerto in D for Violin and Orchestra (1931). A performance long to be remembered. The

soloist, Eudice Shapiro, flawless in technique, tone and expressivity. The conductor, Mr. Stravinsky, offering an object lesson in alertness, precision, elegance and restrained lyricism in performance of his own music. A delicious experience. The *Symphony of Psalms* (1930). This wonderful music still very much alive. Performed with exquisite devotion and reverence by Mr. Stravinsky, with the Gregg Smith Singers and the once again marvelous Orchestra.

Iain Hamilton's *Sinfonia for Two Orchestras* (1959). West Coast premiere. Glacial, the music shifting like ice floes. Technically so fantastic as to provoke that rare phenomenon of excitement derived from the fusion of intellect and emotion. The blue, intense flame of the anti-sentimental spirit. The title perhaps misleading, unless we are to infer that the spatial relationship of the instrumental groupings is pertinent to the result. The conducting by the composer indicative of his complete authority over his music and its performers.

Elinor Remick Warren's *Abram In Egypt* (1959), on a text from the Dead Sea Scrolls and the Book of Genesis, for baritone, chorus and orchestra. World premiere. Conducted by Roger Wagner, with Donald Gramm as soloist, the Roger Wagner Chorale and the Festival Orchestra. The work's contact with the audience direct, immediate. The musical materials familiar. Essentially because of its lyrical manner, the climaxes become thin, using increased volume as the main resource for intensity.

Darius Milhaud's *Cortège Funèbre*. A funeral processional dedicated to the memory of Serge Koussevitzky. The homage to death maintained with a variety of shades of poignancy, in the hands of an impeccable craftsman. The conducting by the composer lacking in fervor, or anger, or even resignation in the face of so ominous an occasion. Mr. Milhaud's quite lovely *Aubade* (1960) was also rather uninspiring in its performance. But the ovation given the great French-American, who had to conduct while seated in a chair, far superseded (and rightly so) the impression left by the inadequate performances. A very warm, deeply sentimental experience.

Roy Harris' Symphony No. 7 (1952). West Coast premiere. Completely of the style Mr. Harris has so thoroughly evolved. In its emotional implications quite old-fashioned, yet valid. Puzzling, distressing reminders of the mock heroics of wide-screen film scores. Conducted by the composer with obvious pleasure and blunt authority.

Blas Galindo's Symphony No. 2 (1958). American premiere. Uneven, enormously talented composer. This piece surprisingly reminiscent of Russian contemporaries; the timbres, harmonies, melodies frequently refer to the Shostakovich Fifth Symphony. But a tremen-

dous personal energy driving through every emotional statement, whether quiet or loud, fast or slow. Mr. Galindo is a superior conductor, and fully deserved the plaudits of the orchestra and audience.

Improvisations on Themes from West Side Story, played by André Previn (piano), Shelley Manne (drums) and Red Mitchell (bass). Refreshing relaxation from the Festival's serious music. The performances (or "improvisations") seemed very much in control, like cool salon jazz. Each man unruffled and at ease with his instrument. The total effect: mentholated air. A long, long crocodile cry from the fleshy, fervid improvisations of Goodman, Wilson, Hampton and Krupa.

Karl-Birger Blomdahl's *Symphony No. 3, Facets* (1950). West Coast premiere. Another of the highlights of the Festival. Conventional in its formal scheme, it nevertheless provided a very individual musical expression: melodically hard and bitter, contrapuntally prismatic, orchestrally brilliant (many new, interesting timbres), and yet in the tradition of the German masters of the 20th century—Mahler, Richard Strauss and Hindemith. Observing Mr. Blomdahl in front of the orchestra, there were fleeting impressions of a profound psychic energy in the man which seemed to come out in his music.

John Vincent's *Symphonic Poem after Descartes* (1958). West Coast premiere. Fervent, warm, tending towards the rhetorical manner of Sibelius' early symphonies. The music of a man obviously passionate about music, and with a thorough knowledge of the modern symphony orchestra. A sense of striving for greatness, despite the already captivating quality of the intimate, quiet moments of the piece.

Tikhon Khrennikov's *Symphony No. 2* (1944). West Coast premiere. In the tradition of the symphonic forms of the late 19th and early 20th centuries, the music uses the styles and emotional qualities of Rachmaninoff and Tchaikovsky. It is all "virile", even the song-like Adagio. The impressions are quick and definite, but of a musical speech very much outdated to Western ears. Conducted (as was all the music on this final, all-Soviet program) by Franz Waxman, who learned only a month before that the Soviet composers did not expect to conduct their own works. The conducting: flawless in technique, and probably an incomplete demonstration of what Mr. Waxman might have done with longer preparation and more rehearsals with the Orchestra.

Mr. Khrennikov's *Concerto for Violin and Orchestra* (1959). West Coast premiere. The soloist, 30-year-old Igor Bezrodny, sent by his government to play this concerto for this occasion. Again, quick references to music of past Russian masters: Glazunoff, Rimsky-Korsakoff and Tchaikovsky. The performance by Mr. Bezrodny, Mr. Waxman and the Orchestra: exhilarating. The main impression: delight in the craft of musicianship.

(It was Mr. Khrennikov, as executive

director of the Union of Composers of the U.S.S.R., who extended the recent invitation to Igor Stravinsky to conduct in the Soviet Union in celebration of his 80th birthday; Mr. Khrennikov also extended an invitation to Mr. Waxman to visit and conduct in the Soviet Union next year. These expressions of friendship were given reciprocal expressions in the ovations accorded by the audience to Mr. Khrennikov and Mr. Karayev.)

Kara Karayev's *By the Path of Thunder* (1957), ballet suite. West Coast premiere. For very large orchestra; music reminiscent especially of Ravel. Immediately recognizable as ballet music for an amalgamation of the classical and modern dance. Dealing with the love story of a Negro teacher and the daughter of a white South African colonist, the music peculiarly uses the rhythms and forms of the bolero, the tango, and a perfumed ballet adagio. The third (native dance) and the sixth (final) movements contained music relatively independent of other styles, music of great anger and violence, and images of bestiality and revenge.

It was the Festival Symphony Orchestra which bore the real brunt of the tight, intense schedule of rehearsals and performances. The orchestra was recruited by Mr. Waxman 15 years ago from the ranks of the Los Angeles Philharmonic, and augmented by Los Angeles' finest free-lance recording instrumentalists. The result is an ensemble of breathtaking precision, virtuosity and tonal beauty. It would not be unfair to suggest that so many new works, heard in so short a period, might have been less listenable if it were not for the sheer acoustical pleasure afforded by the Festival Orchestra. It must also be mentioned that the concertmaster, David Frisina, and his principal colleagues from the other string sections were responsible for some of the most memorable moments of the Festival.

Dateline . . .

New York.—The American Music Center, founded over 20 years ago, plans to expand its activities in the near future to provide a wider scope of services to the nation's musical community. When first founded the Center's membership was restricted to composers. This was recently broadened to include academic institutions and other organizations who might find the research services of the Center useful. The Center plans to include new services for the individual musician, music lover and student. A comprehensive catalogue of 20th century American music, published and unpublished, is projected, as is a program to aid young composers in the difficult transitional period between classroom and professional life. Lester Trimble was recently appointed General Manager of the Center's New York headquarters, 250 West 57th St., New York 19, N. Y.

MAYUZUMI

in his music East meets West by Lester Trimble

The United States has in recent years been host to a number of Japanese composers. One of the most interesting of these is an elegantly handsome young man named Toshiro Mayuzumi, who was born in Yokohama in 1929 and studied at the Tokyo University of Art and Music (1945-1951), and at the Conservatoire Nationale de Musique in Paris (1951-52). In 1952, when he had completed his studies with Professor Tony Aubin at the Conservatoire, he returned to Japan and began to build a career which, in less than 10 years, has brought him to the forefront of his generation of Japanese composers.

Westerners, no less than the Japanese, have been deeply impressed with Mayuzumi's gifts. Lincoln Kirstein, general director of the New York City Ballet, has called him a "brilliant musician; one of the three best in Japan." Edgard Varèse considers him "one of the most gifted composers of his generation". Aaron Copland, in recommending Mayuzumi's inclusion in the Institute of International Education's Cultural Exchange Program for 1961-62, remarked that he "is clearly one of the better talents among the young Japanese."

Once in this country, he was championed by Leonard Bernstein, who conducted the young composer's *Bacchanale* for Orchestra on the New York Philharmonic concerts at Carnegie Hall last April 13, 14 and 16, and scheduled the work for the Philharmonic's appearance at the East-West Music Festival in Tokyo on May 5. Seiji Ozawa was the conductor on the latter occasion.

Like a majority of young Japanese composers (or at least it appears to be a majority from the American point of view), Mayuzumi is attempting to bring about in his music a fusion of Oriental and Occidental styles. Whereas some of his countrymen attempt to do this

by combining their own traditional melodic or rhythmic materials with Western harmonic systems (often resulting in a kind of neo-Debussyism), Mayuzumi is attacking the problem from another angle.

For him the 12-tone technique is one useful answer, providing him with a system of composition which, by its technical nature, is capable of absorbing all sorts of elements, and doing so far more completely than the tonic-dominant system could do, no matter how greatly expanded. When asked whether he thinks that the problem of fusing Oriental and Occidental musical

art is closer to solution because of the 12-tone method, Mayuzumi answers strongly in the affirmative. Indeed, he feels that this method offers the best possibility for complete success which has yet existed.

At the same time, he does not choose to put all his eggs into the 12-tone basket. He writes nonserial music as well, and in general believes in ranging far and wide through technical and esthetic possibilities.

While still at the Conservatoire, for instance, he became interested in *musique concrète* which he studied under Pierre Schaeffer. Since that time he has composed a number of large works for electronic media, some of which he calls *musique concrète* and some, simply, electronic music. In the latter category is the 27-minute *Aoi-No-Ue*, composed on magnetic tape, which was given its premiere at the Paris Festival for Experimental Music in 1959 and broadcast, some two years later, in Tokyo, San Francisco, Los Angeles and New York. *Campanology*, a 10-minute piece of *musique concrète*, was given its premiere at the New School in New York while Mayuzumi was still in this country.

In addition to music for tape recorder, Mayuzumi has also written for the "clavioline", an electronic instrument, which he uses in combination with more traditional instruments. His *Ectoplasme* uses clavioline, guitar, percussion instruments and string orchestra, while his *Microcosmos* is scored for clavioline, musical saw, guitar, vibraphone, xylophone, percussion and piano.

Another of his works, though it uses no electronic instrument, is almost as startling in orchestration: it employs John Cage's invention, the prepared piano, together with the traditional

(Continued on page 56)



John Ardoin

OVERTONES

Bar None

"The time has come," said Mr. Bing, "when the Metropolitan Opera can no longer play to segregated audiences, and we have so advised our friends in Atlanta and Dallas, which are the two Southern cities on the 1962 Metropolitan tour."

The board of directors approved, and letters were dispatched to Arthur L. Kramer, Jr., president of the Dallas Opera Association, and to Jackson P. Dick, Jr., president of the Atlanta Music Festival Association.

Two "minor incidents" in Atlanta on this year's tour led to the Met's decision. In both cases Negroes appeared with tickets reserved for the white section. One group accepted other seats in the Negro section. The other group refused and were not seated.

There were no Negro stars in the cast on this year's tour, but next year Miss Leontyne Price is scheduled to join the company on the road, and George Shirley, the tenor who won this year's Metropolitan auditions, has signed a contract for next season.

"We are hopeful our friends in Atlanta and Dallas will be able to work things out," said Mr. Bing.

We admire the general manager and board of the Metropolitan for their uncompromising stand on this fundamental issue, and sincerely hope that Dallas and Atlanta will rise to the challenge.

Easy Does It

We like the way they do things in Vancouver. Take the ticket situation for the Festival (July 20-Aug. 13). No line-ups in the rain there. Just walk into the "warm foyer on the west side of the theatre," plunk yourself down in an armchair, browse through the literature and wait for one of eight attendants to inquire about your particular program preferences.

Behind the scenes, several mechanical aids should reassure you on the score of efficiency. These include a ticket-counting machine which can handle 700 tickets a minute, and a giant cash register equipped with 17 subtotals for faster daily calculation of box-office returns. In an adjacent room are four telephone operators, one of whom concentrates on bookings from out-of-town agents.

That ticket-counting machine intrigued us. As a matter of fact, we did some figuring on our own. Running at capacity for a five-day week, eight hours each day, we arrived at 1,680,000 tickets for the whole shebang. This means 70,000 tickets per concert, which is roughly 25 times the capacity of the theatre (2813) — or, as Shakespeare said, "a consummation devoutly to be wished."

Prelude and Fugue

The thing that really struck our fancy about the Viennese rendezvous of the world's two most powerful men were the musical overtones.

There was a cozy little dinner party for 600 guests in the great hall of the Schoenbrunn Palace, where the imperial dishes of the Hapsburgs set off an imperial menu of spring soup, asparagus tips, fish in wine sauce, beef-steak with mushrooms, and Viennese pastries and creams — scored for a background of Viennese waltzes uninterrupted by a single toast. Following coffee and cognac in the ceremonial room, dinner paraphernalia was cleared for a delightful evening of ballet and opera.

But, from our point of view, the first meeting of the two K's was even more auspicious.

"Nice to see you," said Premier Khrushchev, stepping out of his Soviet limousine outside the United States embassy residence as Mr. Kennedy shook his hand and suggested they pause at the top of the steps for the photographers. "If it's all right with him," said Mr. Kennedy to his interpreter, "we'll shake hands."

They did, and immediately retired to the music room, where occasional chairs were arranged around a coffee table and a love seat huddled in one corner.

We like the intimate setting, the chamber proportions of the diplomatic fugue, which though still unresolved, nevertheless reflected masterful harmonic ingenuity relieved by flashes of international discord.

The privacy of the occasion, however, compels us to reserve final judgment for public performance.

Russian Reserve

"I shall not play for television or cinema — turn off those lights or there'll be no concert."

Movie and TV teams reluctantly complied.

Then, turning to the keyboard, he mesmerized the sophisticated Moscow audience with performances of Haydn, Debussy and Prokofieff.

"Bravos!" rocked the Elite Actors Club, where the elite of the Soviet art world had gathered to honor the pianist who had just been awarded the Lenin Prize for music.

While he was taking his bows, batteries of lights went up and the teams swung into action.

He sat down to play his first encore . . . then stopped, obviously unnerved by the cameras, until the lights were again extinguished.

Innumerable speeches and champagne toasts followed. Embarrassed when it came his turn to speak, shy Sviatoslav Richter managed only two words, "Bolshoi spasibo" (many thanks) — which is undoubtedly (in its brevity) the most un-Russian toast ever recorded.

Canadian Footnote

Myra Kinch (and Company), recently booked for a 1962 spring tour of Western Canada in *The Light Fantastic*, expressed some doubts to her management (Cosmetto) about the condition of Canadian roads. These were duly forwarded to George Zukerman, Executive Director of Canada's Overture Concerts.

Her fears were somewhat allayed by the following reply:

Most of the highways are paved, and reasonably well paved at that. We have even discovered the freeway, and have been known to locate gasoline stations on the road between cities. It has even been reported that there are a few Canadians who have experimented with the internal combustion engine, and by ingenious utilization of rubber bands, sticky paper, and paper clips have been known to make serviceable motor scooters which can traverse the most formidable of Canadian mountain passes. As for gravel roads, . . . [they] are much the best for the particular terrain they cover. Gravel does not damage the tires . . . gravel does not crack up under freezing and ultimate thawing. . . . Therefore, Canadian engineers, in their own particular brand of wisdom, have retained gravel roads in some locations. They are serviced and maintained just as any highway, with constant grading and snow clearance, and have, as I say, even the occasional gasoline station — so don't worry!

Solo Typist

A couple of months ago the London Philharmonic Orchestra was flooded with applications from girls who wanted to "play" the typewriter in a performance of Erik Satie's *Parade*.

Auditions were held in Festival Hall, and the winner presumably filled specifications: "a girl with fantastic-shaped glasses, streamlined and glossy, like a rather glamorous and typical American secretary." Professional qualifications required her to play "by ear" for 25 seconds, punctuating her performance with the bell sound at the end of each line.

Satie's score also calls for a police siren, pistol shots and a foghorn, but these sounds were simulated by the orchestra's percussion section.

Pennypinching?

Error Compounded

The following news item appeared in the New York *Journal-American*:

"FLERERMAUS" SIGN IS BATS

BOSTON, April 26 (UPI). — An absent-minded marquee printer meant to put up a sign saying Arthur Fielder would conduct "Fledermaus."

It came out "Fieldlermaus" conducted by Arthur Fleder."

We get the idea, though.



HARDY PERENNIAL: **BANDS** IN THE OPEN

BY FREDERICK FENNELL

America is currently enjoying a vast and varied upsurge of band activity; a venerable tradition has once again caught the fancy of the American public.

The sit-down type of concert band has been in a state of metamorphosis during the past quarter-century. American educational institutions, led by colleges and universities, have assumed the major responsibility for their organization and support. The musical growth of these bands is beginning to command the respect and attention of serious-minded leaders in the field of concert activity. These concert bands have moved music by wind and percussion instruments indoors, and have opened a new current of musical thought.

Despite the trend toward air-conditioned tent-theatres and summer seasons of popular symphony concerts, the outdoor band concert continues to hold the attention of millions of Americans who like their music *al fresco*.

The town band has for so long been one of the fundamental American municipal institutions that people simply and happily refuse to abandon it. This is good, particularly at this time in our history, when super-sophistication tends to sweep away ancient institutions with little concern for the quality of those by which the old will be replaced.

The wonderful American custom of town band music-making began and was developed in the middle of the last century in mild-summered New England communities, whose broad green commons were crowned at the center with raised platforms. Many who played their music from these bandstands were descendants of men who had first banded together during the Revolution to form fife and drum corps, such as the Mattatuck Drum Band, founded in Waterbury in 1767 and still very much in existence. One of Connecticut's oldest and finest brass bands was to be found in Danbury, where the bandmaster, George E. Ives, was playing Civil War tunes and camp-meeting hymns that would one day become elements in the music of his gifted son, Charles.

Town band musicians worked at trades other than music, a tradition still characteristic of town and city band activity across the land.

When wind instruments began their phenomenal rise to mechanical perfection in the late 18th century, each improvement



Detail from a contemporary lampoon by Thomas Worth of Patrick Gilmore's World Peace Jubilee in Boston, June 1872 (Bettmann Archive)

in design or manufacture gradually found its way to America. The keyed-bugle period, prior to the Civil War, was the era that really created a public demand for band concerts. Such virtuosos on the soprano keyed-bugle as Edward Kendall created a sensation with their performances of well-known operatic airs; ladies swooned and box office receipts overflowed. When valve-brass instruments began to appear in the 1840s, the sensational virtuosity of their players created an era which did not wane until well into the 20th century.

Bands acquired their familiar profile at the time of the Civil War. During this period and immediately after, these groups seldom exceeded 25 players. The brasses were predominant, so that maximum results could be achieved from minimum resources. Assorted reed instruments in various stages of perfection, together with drums, completed an instrumentation that people loved then, and still do.

After the Civil War the Northeast thrived upon the war-expanded economy and a newly found sense of community responsibility. These times called for stirring music, and bandmasters everywhere were ready to call the tune. Famous names in American musical life began to emerge from the seething band activity that dominated those times—men who knew the public's weakness for a shiny brass horn, a natty uniform and a rousing tune. And while the town square or city park had been the scene of public band concerts for generations, those who saw a brilliant financial future in the band business could not reap that bonanza in free concerts. As the caliber and fame of public performers rose, so did their price, to a point where the town treasury simply could not afford the popular current attractions. A parade of leading musicians and bandmasters, therefore, abandoned the town squares for the sheltered and lucrative confines of private gardens and amusement parks.

The bandmaster leading this parade was Patrick Sarsfield Gilmore, Irish-born musician and showman supreme, whose genius for the extravagant made him the darling of this post-war era of excess. As a promoter he was partial to the "monster festival," which whetted the public's thirst for paid band concerts by presenting the best bands of Europe and America in exciting and massive "peace jubilees". Beneath his carnival

crust, Gilmore was a solid musician and a conductor possessed of a tremendous communicative power. He was the first American bandmaster to capture the imagination of all who heard him conduct. In 1878 his band of the 22nd Regiment of New York comprised 66 players. Instrumentation was more complete and diverse than that of any band presently in existence anywhere in America. His success convinced John Philip Sousa that a waiting public, fame and fortune were worth the risk of his abandoning a brilliant and secure career as leader of the United States Marine Corps Band to strike up a band on his own. Sousa was right; the public everywhere demanded more and better band concerts, and what was better yet was the condition (now long vanished) that they were willing to pay him and his musicians a handsome fee for the privilege of hearing them. Sousa's simple formula, in an unprecedented and still unequalled world-wide success, consisted of equal parts of his own incomparable marches, deft and tasteful showmanship, and the highest musical standards.

When he took to the road in the early '90s he found that his band had little or no competition. Today's musical America simply did not exist. In the late 1880s there were exactly four symphony orchestras in our country: two in New York and one each in Boston and St. Louis. But lavish private gardens, attractive amusement parks and seaside resorts numbered in the hundreds. The famous bands found a ready audience and easy money at places like Asbury Park, Willow Grove, Euclid Beach and Niblo's Garden. Most of these famous parks were owned by private traction companies, and their various sources of revenue from them were a virtual monopoly. Their electric or steam railroad or ferry steamers brought the public to the gates of the park for a stated tariff, the family then paid a general admission, and for the further diversions offered by such places, still other revenues were collected.

It all added up to handsome fees for Sousa and other bandmasters who convinced park owners of the cultural or entertainment value of their particular kind of attraction. (Sousa, be it clearly understood, never claimed to be anything other than an entertainer. It was his devoted followers who cloaked (Continued on page 16)



A: University of Michigan Symphony Band performing in the Roman Amphitheatre, Amman, Jordan



B: U. S. Marine Band on the steps of the Capitol (Defense Dept. Photo)



C: Long Beach (Cal.) Band playing for returning cruise passengers



D: Famous Dodge City Cowboy Band in 1884 (The Bettmann Archive)

him and his band in the mantle of culture.) As long as a park or beach made money, the band was assured of both an audience and an income. The lode poured forth its riches for about 50 years between 1875 and 1925—roughly the span of Sousa's public career.

But when the American people began to take to the road in automobiles, and to get their entertainment from Paul Whiteman, Amos and Andy, and the New York Philharmonic-Symphony Society by way of radio, the professional concert band began to disappear from the public music scene. The newly found mediums of home entertainment such as the phonograph, mah-jong, bridge and prohibition, were overshadowed only by the rise of the American jazz band.

This unique and thoroughly American musical institution sounded the death knell for the concert band, which, to some extent, had come to depend on dance music as an important part of its repertory for its coveted en-

gagements in famous resorts. When the polka, schottische, waltz and two-step became eclipsed by the fox trot, Charleston, shag, rag and black bottom, America's new jazz and dance bands began to dominate the field of popular music, with public adoration and technical interest comparable only to the Italians' infatuation with opera.

With the disappearance of the famous parks and the parallel bankruptcy or other evolutions of various traction companies, professional concert bands—stripped of both revenue and audience—all but completely vanished from the American musical scene. But before they vanished they had helped immeasurably to establish new standards in the sponsorship and operation of America's traditional summer band concerts.

Many cities had such high standards long before Gilmore, Sousa or Pryor brought their bands to town. The highly honored Allentown Band of Pennsylvania has had, since 1828, an unbroken tradition of musical service to the com-

munity. It is our oldest nonmilitary band. Continuing its impressive record, it will play over 40 concerts in parks in that area between Memorial Day and Labor Day, the traditional season for almost all park concerts. Pennsylvania has long been the leading community band state of the nation, boasting the greatest number of private community bands staffed—as are the bulk of all summer bands—by devoted part-time professionals.

New England, where the summer band concert tradition was born, will see both the continuation of that tradition and increasing evidence of the strong rebirth of the fife and drum corps from which most Northeastern town bands evolved. Devoted young men by the hundreds have kept alive the ancient rite-learning process by which the beatings for the drum and the tunes for the fife have been passed from generation to generation. People are being drawn to the incomparable thunder of massed bass drums, played on both heads in the "Connecticut style", aided by banks of deep marching drums designed during the Revolution, the whole thing topped off by the compelling sounds of shrill fifes played in unison. The corps are uniformed today as they were 150 years ago. They, too, will be part of the outdoor music scene in New England this summer.

The country's leading professional group, the Goldman Band of New York, has played in the parks of the nation's largest city for over 40 years. It will once again be our most outstanding *al fresco* summer band attraction. Its privately endowed Guggenheim series of free concerts was founded for the people of New York by Edwin Franko Goldman. His son, Richard, has been the band's conductor since 1956.

Visitors to and residents of the nation's capital will continue to enjoy the most varied feast of all: concerts by the many magnificent military bands representing all branches of the service. The Marine Band, probably America's most famous military musical attraction, came into existence at the close of the 18th century. The approximately 200 United States service bands are richly endowed by taxpayers for over \$60,000,000 a year.

The eastern part of the country has no corner on the summer band tradition. Because of past economic difficulties experienced in the East in the financial support of such ventures, the State of Iowa many years ago passed an unique and forward-looking law which guarantees that the state will contribute a percentage of what the municipality will levy as a band tax. Aided by this subsidy, it is not surprising that Iowans enjoy more free outdoor band concerts than any other state in the Union, and audiences for these concerts are growing each year. As many as three weekly concerts are played by the Fort Dodge Municipal Band, one of Iowa's best, which has been led these past 40 years by America's current dean of the march,

Karl King. The band plays in a beautiful and perfectly appointed shell in Olsen Park.

Band concerts are a tradition which has survived the onslaught of electronics and the magic of the drive-ins. Nostalgia might once have been a strong force in a family's gravitation toward the park on a warm summer evening, but those who knew the golden age of the famous bands make up the smallest portion of today's audience.

Most of these professional and semi-professional concerts in the park are an extension of that golden age of American bands. Many of today's local groups were founded long ago by men, weary of troupers, who were lured by the security of a teaching position or smitten with the disease of the baton. Many of these bands still play a musical fare similar to that which brought Sousa a million dollars playing one-night stands—operatic overtures, excerpts and pot-pourris; marches, descriptive pieces, instrumental and vocal solos, sure-fire novelties and the popular tunes of the day. An occasional adventurous sojourn into the hallowed realm of serious orchestral literature pleases some, angers others, and eludes those who do not care one way or the other.

Of course most do not go to the park with the same set of concert values they bring into the concert hall; it's a different kind of listening. It might even be true that many composers of those descriptive band pieces, still played today, conceived their scores with wandering attention in mind, attempting at the same time to fashion a piece that could appeal to the many. Surely, in these circumstances, any outdoor conductor who can capture and hold a casual listener's attention for any two minutes of a six-minute piece may feel that he has done well indeed. Band concerts in the park, therefore, seldom offer pieces of considerable length; depth is avoided, and tunefulness is the order of the evening. The pace is invariably one of unfettered haste followed by uncomplicated leisure. The formula has worked for generations.

If people go to winter concerts to be seen, outdoor band concert patrons come to watch as much as to listen. Here in the freedom of an informal atmosphere they may dress to suit the weather. Open-air surroundings invite a visit with friends, a smoke, a soft drink, a chance to stretch out and relax in the presence of informal music making. Such has been the atmosphere of the concert in the park for generations past. Inconsiderate parents who abuse the informality of the occasion by permitting their offspring to run off pre-bedtime energy are usually in the minority.

The post-World War II population explosion and the growth of towns into cities has been responsible for the emergence of a comparatively recent development in summer band concerts, those given by high school bands. These groups, created, trained, equipped and conducted with public school tax funds, have extended their customary school year activity into the summer for worthy

purposes appropriate to the times, from the discouragement of juvenile delinquency by good example to the actual enhancement of a child's musical prowess. Vacation activity such as this also keeps a playing group in condition and allows a director to anticipate next year's problems. Much of this summer school band activity takes place in small communities where the high school band often provides the only live music, winter and summer, for miles around. This is done with the blessing of local labor and the solid support of parent organizations and school districts. Their concerts are a credit and a benefit to the communities that support them.

At institutions of higher learning, summer concerts-on-the-green are likely to be dazzling performances of impressive programs, bearing little resemblance to what one used to consider appropriate band music. More often than not, they reflect the cultural and educational responsibilities of the distinguished institutions that sustain them. It would not be fair, however, to compare them with the professional or semiprofessional park bands of yesterday or today, simply because they are units of educational institutions, and their standing is therefore amateur. Nevertheless, they do continue to force standards of direction, program and performance that affect their professional counterparts.

American college and university bands, such as those of Yale and Notre Dame, have been spending summers traveling abroad for many years, mostly under the sponsorship of justly proud Alumni organizations. This summer the Concert Band of the University of California at Los Angeles will tour Europe with a serious and fresh new repertory. Their travels will follow closely on the heels of an unprecedented State Department-sponsored tour to Russia and other iron curtain countries by the exemplary Symphony Band of the University of Michigan, whose remarkable performances brought kisses, cheers and flowers for the outstanding music making of typically American young men and women in crew cuts and pony tails.

But here at home there are many bandmasters, parents, teachers and listeners who do not feel that band concerts, in or out of doors, should be so serious as to demand a listener's full attention. And there are even those who do not particularly welcome the belated arrival of the band's own vital new musical literature by distinguished and responsible composers of our own time. Here too the inertia of the ancient formula persists without evaluation of its effectiveness or desirability. Some, and they may be found in high places, consider the band concert in the park to be a happy form of middle-brow entertainment, and feel no desire to elevate it save in its standard of performance.

At any rate, this summer people in cities, towns and villages all across the land will once again be charmed by band music in the open air—observing a time-honored summer evening ritual that has become a vital part of musical America.

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THE NEW YORK TIMES



PARTIAL LIST OF ARTISTS REVIEWED AT JUDSON HALL THIS PAST SEASON

New Danish Quartet Plays
Here in First Visit to U. S.

Robert Fuchs, CONCERT OFFERED
Brazilian Pianist, BY ROBERT RUDIE
In N. Y. Debut

Joerg Demus Plays Piano in Recital
Charles Libove
PROGRAM OFFERED In Violin Recital
BY KERSTIN MEYER At Judson Hall

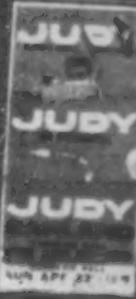
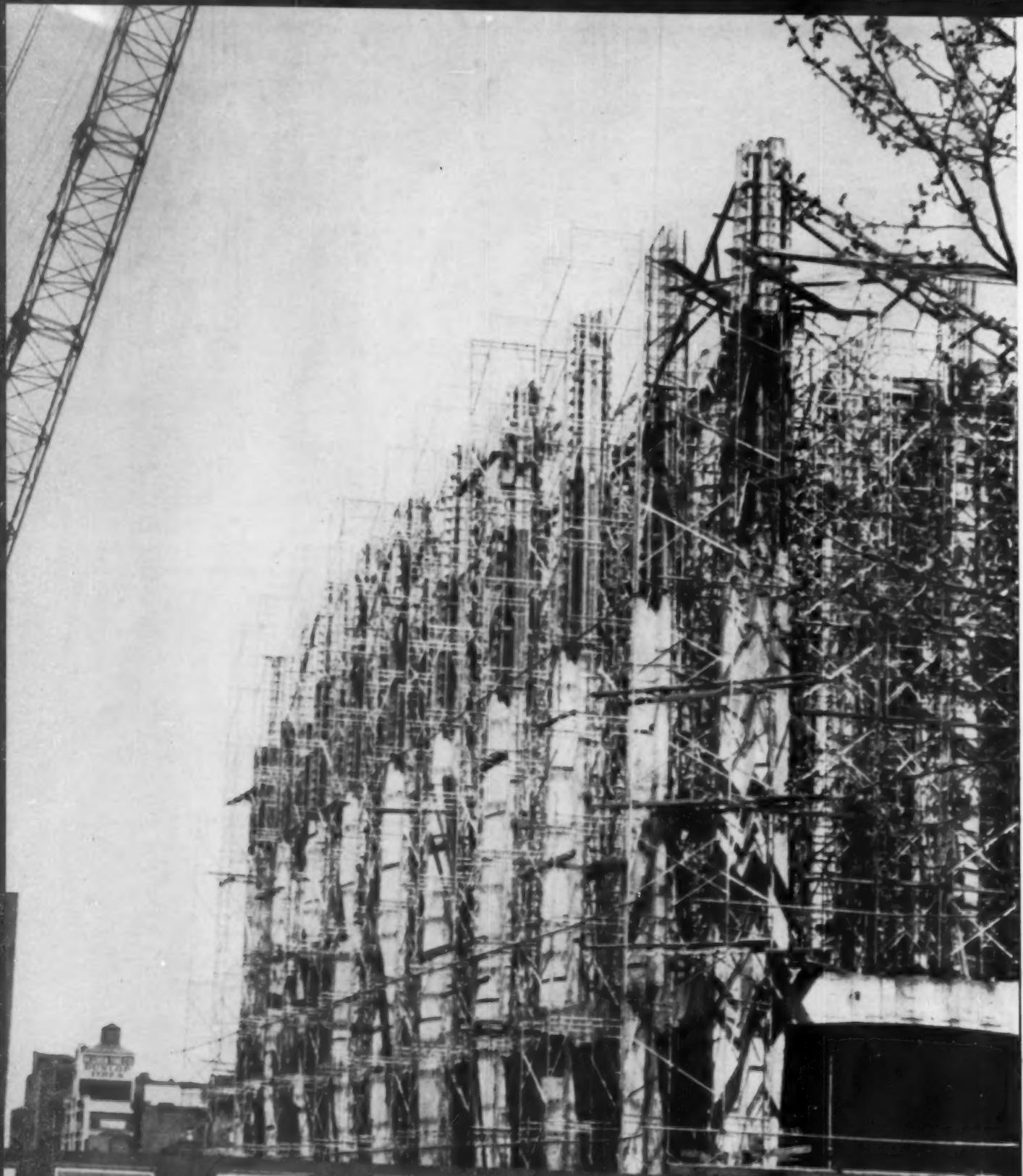
Kentner Begins Series
Of Beethoven Sonatas

Donald Gramm In Song Recital
In Song Recital At Judson Hall
DANCE
The Laubins

Berl Senofsky Gives Recital At Judson Hall
GASPAR CASSADO
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FOCUS

a look at tomorrow

With this issue MUSICAL AMERICA introduces a new feature which will from time to time focus attention on a single theme of unusual interest. It seemed particularly fitting that its first assignment should be a progress report on Lincoln Center for the Performing Arts—the most impressive effort in our time to bring the arts into focus.

Thirteen years ago this month it was a slum area. (Local police recall West 64th Street between Amsterdam and Columbus Avenues as "one of the worst blocks on the West Side.") Three years ago President Eisenhower broke ground and the reality of Lincoln Center for the Performing Arts began to take shape. Completed, at an estimated total cost of \$150,000,000, the complex of buildings will house six artistic and educational organizations: The Metropolitan Opera, the New York Philharmonic, the Juilliard School, the Repertory Theater Association, and, probably, the New York City Center and a Library-Museum.

To fulfill its purpose of "sustaining, encouraging and promoting musical and performing art, and of educating the general public with relation thereto," the directors of the Center have set four major objectives: (1) to bring together in a beautiful and spacious setting America's leading institutions of opera, music, drama and dance; (2) to present these arts on modern stages to an audience potentially numbering 3,000,000 a year; and (3) to imbue these age-old arts with fresh vitality by means of a new concept of artistic education; and (4) to give New York new stature as a world capital, and our nation a symbol of its cultural maturity.

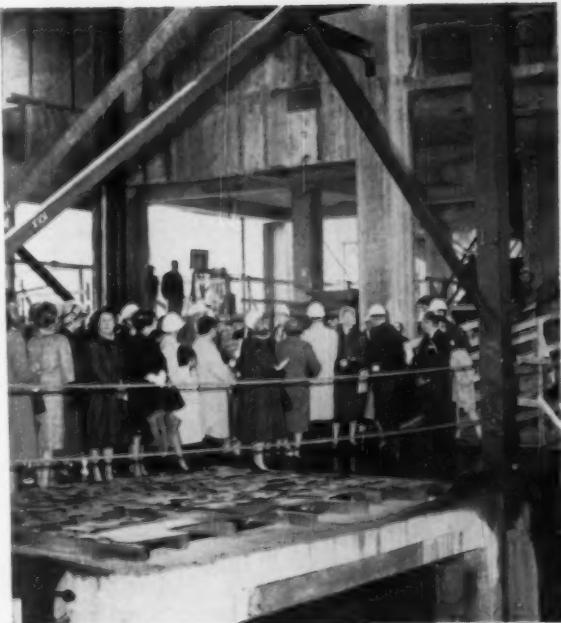
All facilities are expected to be ready in time for the 1964-65 World's Fair, and a liaison group has already been set up to coordinate activities of the two organizations. Fair audiences (an estimated 70,000,000) will be able to see the world's most renowned performing artists under ideal conditions and in unparalleled surroundings.

Today, the 14-acre site is mostly a rubbed excavation surrounded by a high wooden fence on which three-sheet posters announce forthcoming attractions that will one day be housed in the Center. Most of the activity at present is confined to one corner of the area, where the first structure, Philharmonic Hall (target date: 1962), presents a skeleton of steel and cement surrounded by a jungle of scaffolding.

Designed by Max Abramovitz at an estimated cost of \$15,400,000, this new home of America's oldest orchestra, the New York Philharmonic, will be used the year round. With a seating capacity of 2,612, the auditorium is roughly rectangular in shape, occupying about one-fourth of the entire building, which also includes spacious lobbies, adequate management and backstage facilities, a 250-seat cafe, the most

(Continued on page 56)

Left: Philharmonic Hall—"a skeleton of steel and cement surrounded by a jungle of scaffolding" (Photo: John Ardoin)
Above right: Latest architectural model of Lincoln Center showing (clockwise) the Metropolitan Opera House, Philharmonic Hall, and the New York State Theatre. Standing, left to right: Walter Slezak; Max Abramovitz, architect of Philharmonic Hall; Roberta Peters; John D. Rockefeller, 3rd, chairman of the board of Lincoln Center; and David M. Keiser, president of the New York Philharmonic (Photo: Bob Serating)
Right: Guided tour on stage of Philharmonic Hall (Photo: Bob Serating)



PERSONALITIES

PICTURE CAPTIONS

A. Jean, Robert and Gaby Casadesus with conductor Paul Kletzki (second from right), following a performance in Tel Aviv with the Israel Philharmonic. (Photo: Isaac Berez)

B. Rosalie Miller, voice teacher, and Commodore C. Bouman returning from the first world cruise of the Holland-America Line's *S.S. Rotterdam*. (Photo: John Mulder)

C. Mr. and Mrs. Artur Rubinstein admire the Royal Philharmonic Society's

Gold Medal, recently presented to the pianist at London's Royal Festival Hall.

D. John Kornfeld, Jose Iturbi and Robert Mueller relaxing at Mr. Mueller's home in Berkeley, following a recent San Francisco recital by Mr. Iturbi.

E. Alexander Brailowsky being congratulated by an official of the Belgian government upon his being invested a chevalier de l'ordre de Leopold in Brussels, May 10.

F. Leontyne Price sends seed-bearing balloons aloft at tree-planting ceremony of 57th Street Music Tree Society, May 11. The Society donated 19 Gingko trees in the block between 6th and 7th Avenues in cooperation with New York's "Salute to Seasons" project. (Photo: John Ardoin)

G. Adele Marcus, pianist and teacher, with three of her Juilliard scholarship students who will join her in Israel for a master class (July 15 to Aug. 5). Left to right: Michael Rogers, Marcia Heller, Miss Marcus and Donald Walker.

H. Marvin McDonald, local manager of Atlanta, Ga., greets guests at a recent reception in his home city. Left to right: Kurt Weinhold, president of Columbia Artists Management Inc.; Mrs. Weinhold; Birgit Nilsson; and Mr. McDonald. (Photo: Dwight Ross, Jr.)

I. Richard Tucker receiving a gold plaque for "distinguished service to Israel" from Colonel Jacob Arvey, honorary chairman of the Israel Bond Organization in Chicago. Mrs. Tucker looks on admiringly.



A



B



C



D

Joseph Schuster, cellist, will tour Europe and the Near East, starting in August. After his return in December, he will begin his annual American tour in January, 1962.

On June 29, **Sara Endich** sang in Beethoven's *Missa Solemnis*, the final offering of the 1961 Alaska Festival. Earlier in the week she gave a recital in Anchorage.

Marina Svetlova made her Teatro Colon (Argentina) debut in June, dancing the lead roles in *Coppelia* and *Giselle* with the Colon Ballet.

The **Budapest String Quartet** will perform in July at Ravinia Park and at Tanglewood. In September they will participate in the First International Music Festival in Israel, playing a cycle of Beethoven String Quartets and other works (with **Rudolf Serkin** and **Pablo Casals**).

William Steinberg, musical director of the Pittsburgh Symphony, conducted concerts in Munich, Rome and Venice during May and June. He will return in July for appearances at Robin Hood Dell, Tanglewood and the Hollywood Bowl.

The violin and piano duo, **Benno** and **Sylvia Rabinof**, returned in May from a month's tour of Greece, Turkey, Spain and Portugal. They were invited to return to Turkey (this was their second visit) and Greece in the fall of 1962.

Claudio Arrau gave three concerts in June at London's Festival Hall with the London Philharmonic under **Sir Adrian Boult**. Billed as Nine Great Romantic Concertos, the series included the last two by Beethoven, both of the Brahms and Chopin concertos, the Tchaikovsky B flat, the Liszt A major, and the Schumann.

William Masselos was invited by Mexico's Colegio Nacional to give three concerts in June. The first featured works by Schumann and Liszt, the second was devoted to works of Chavez, and the final concert consisted of the Copland Piano Fantasy and the First Sonata of Ives.

Metropolitan Opera soprano **Martina Arroyo**, currently in Europe on a six-month tour, made a guest appearance in the title role of *Aida* with the Düsseldorf Opera, June 17.

Roberta Peters sang the Philadelphia premiere of Paul Creston's *Dance Variations* at Robin Hood Dell, June 22, two days after she sang the world premiere at New York's Lewisohn Stadium. She will appear with the Cincinnati Summer Opera as Rosina in *The Barber of Seville*.

Eleanor Steber sang the title role in three performances of *Ariadne auf Naxos* with the Cincinnati Summer Opera this June. Later that month she gave three recitals and a Roundtable Seminar, entitled "The Primitive Donna," at Syracuse University. On August 6 Miss Steber will devote a recital to the works of John Alden Carpenter at Castle Hill, Ipswich, Mass.



Igor Stravinsky may visit his native Russia for the first time since 1914. An invitation was tendered by a group of Soviet composers and musicians currently in this country, who asked Mr. Stravinsky to conduct in the Soviet Union on his 80th birthday, next June 17. Mr. Stravinsky will make an appearance behind the Iron Curtain when he conducts the Santa Fe Opera in his *Persephone* and *Oedipus Rex* in Warsaw this autumn.

Anne Ayer, American soprano, will tour South America following her current appearances in Paris and London, and return to this country in the fall for a series of concerts, including a Villa-Lobos memorial concert at Carnegie Hall.

Clarence E. Cramer, Chicago concert manager, has been elected a Fellow of the International Institute of Arts and Letters in recognition of his contributions to the arts in organizing and operating touring concert and operatic attractions.

The **Modern Jazz Quartet** will start the Berkshire Music Barn's summer season in Lenox, Mass., July 2, in a concert of "third stream music." The **Contemporary String Quartet** will appear with the jazz group. On July 14 the Modern Jazz Quartet will make another New England appearance, at Castle Hill, Ipswich, Mass.

Byron Janis will perform both Liszt concertos with the Lamoureux Orchestra at a concert celebrating the composer's 150th birthday, Oct. 10. **Igor Markevitch** will conduct. Mr. Janis will also play these concertos this summer at Ravinia Park and Robin Hood Dell.

In December, **Betty Allen** will be heard in three performances of the American Opera Society's production of *La Sonnambula*. In June she sang Jocasta in Stravinsky's *Oedipus Rex* with the Braunschweig Opera, recorded *The Tales of Hoffmann* in Berlin for HMV/Electrola, and began a month's tour of Latin America.

Pianist **Beveridge Webster** has returned from his second consecutive European tour, which included concerts in London, Amsterdam, The Hague, Munich and Baden-Baden. He will make his third tour in 1961-62.

Dorothy Coulter, after completing her first spring tour with the Metropolitan Opera, has been assigned 27 roles to learn for the coming season. This summer she will make nine appearances as Violetta with the Central City Opera, and two appearances with the Cincinnati Summer Opera in *La Bohème*, once as Mimi and once as Musetta.

Australian-born American pianist **Bruce Hungerford** has completed his third recital season in Europe, appearing in Berlin, Munich, Bayreuth and Brussels. He will return to the United States for a brief visit in the spring of 1962.

On July 5, **Rudolf Firkusny** ends an eight-week tour of Mexico, Brazil, Uruguay and Argentina.

Jean Sanders will sing five performances of *Carmen*, beginning Sept. 30, with the Canadian Opera Company, Toronto.

American pianist **Hilde Somer** recently completed a European concert tour of five countries. In Vienna, she performed Stravinsky's Capriccio and broadcast Ravel's Concerto for the Left Hand. In addition to concerts in Norway, Holland and England featuring the standard repertoire, she also gave the European premiere of the *Sonatina Espagnola* by the contemporary Argentinian composer **Juan Jose Castro**.

In June, **Lucine Amara** sang Mimi in *La Bohème* and the title role in *Aida* with the Stuttgart Opera, and filled recording and concert engagements in Berlin.

Barry Morell will sing in *Rigoletto* and *La Bohème* with the Cincinnati Summer Opera in July, and will sing his first performance of Beethoven's Ninth Symphony at Robin Hood Dell. On July 22 he will appear in *Madame Butterfly* at Lewisohn Stadium, and on Aug. 5 he will sing in Chicago's Grant Park.

The Cultural Exchange Program of the State Department selected harpist **Mildred Dilling** to give a four-month recital and teaching program in Indonesia. On June 6 she was soloist with the Radio Indonesia Symphony at a gala concert at the royal palace in Djakarta, in celebration of President Sukarno's birthday. After her stay in Indonesia, Miss Dilling will tour other parts of the Orient, Near East and Europe, returning to the United States in January for her annual concert tour of this country.

Nelle Fisher is at present with the Cincinnati Summer Opera, where she choreographed *Das Rheingold*, *Aida*, *Manon*, *Rigoletto* and *Don Giovanni*. On her return to New York, she will complete plans for the fall tour of The Littlest Circus and the spring tour of her concert company.

Edith Schiller, pianist, and **Harry Farbman**, violinist, recently completed a series of duo recitals in Berlin, Munich, Vienna, London and Amsterdam. On June 27 Mr. Farbman opened his fourth season as musical director of the Redlands Bowl (Calif.) Festival Orchestra.

Hemispheres . . .

(Continued from page 7)

melody pattern, the *raga*, while the drummer elaborated on a given rhythm pattern, the *tala*; each performed independently and yet with such close coordination that they coincided on the beat at established points.

As the music progressed and spiritual harmony was established between the musicians and the attentive listeners sitting on the floor around them, they sang with increasing intensity of feeling and established a mood of serious exaltation.

The art of these musicians clearly il-

lustrated the difference in direction taken by the music of the East and that of the West. In the complexity of rhythmic and melodic development, and in the ability of musicians to improvise, the East surpasses the West, but western musicians have brought counterpoint and harmony to such an advanced state of development that the West is now looking to the East for fresh inspiration.

Another characteristic of Eastern art demonstrated during the festival is the close relation between poetry, music and dance. Poetry is generally sung or chanted, the music serving as a vehicle for the words, and dance serves to intensify the feeling expressed by the text. This trinity of the arts has resulted in dance-dramas such as the *Noh* of Japan, *Kathakali* of South India, and *Khon* of Thailand. The *Noh* uses a flute, the *Kathakali* small cymbals and gongs, and the *Khon* employs a small orchestra in which xylophone and gong chimes take the lead, accompanied by two- and three-stringed fiddles.

These three forms of dance-dramas were given during the festival, and some interesting similarities could be noted in the music and in the use of instruments. The contrasts were even stronger, however, particularly between the expressive art of India and the restrained and highly formalized style of Japan.

The music of Thailand and Japan showed Chinese influence, but, as Red China did not participate in the Encounter, a valuable link in the chain of eastern arts was missing. Professor Tsai-Ping Liang from Formosa gave a recital on Chinese instruments, and his performance on the *ch'in* (7-stringed table zither) illustrated a highly personal art of great subtlety which serves as a form of meditation for scholars.

Other eastern musicians taking part in the festival were Ali Akbar Khan, considered the greatest performer on the sarod (stringed instrument played with a plectrum and having sympathetic strings), and T. Viswanathan, the leading flute player of South India. Traditional temple dances of South India were presented by Balasaraswati, a famous female dancer.

Japanese classical dances and traditional music for *koto* (13-stringed zither), *samisen*, and *shakuhachi* (bamboo vertical flute) were presented by Japan's finest artists. Several of the performers have been designated "intangible cultural treasures" by the government. Kabuki plays were also given in Tokyo's famous Kabuki theatre with the raised "flower path" running through the audience.

A large number of outstanding musical scholars and specialists came from all over the world to participate in the conferences held during the first week of the Encounter. The announced objective was "to deepen mutual understanding between the musical cultures of the eastern and western world and to develop a greater degree of cooperation between Asia and the West in the field of music."

Fifty-seven papers covering a wide variety of topics were read, and very

little time was left for discussion. Both the English and Japanese languages were used, but the translation system, which used earphones, proved unsatisfactory. One lively session was held, however, when Virgil Thomson conducted a "Critics' Forum" in which the following distinguished critics took part: Hans Stuckenschmidt and Karl Ruppert of Germany, Willi Schuh of Switzerland, Enzo Valenti-Ferro of Argentina, Hidekazu Yoshida of Japan, Roman Vlad of Italy, and William Glock of England. Many problems concerning the art of criticism were discussed, including one entitled, "Are critics a part of the musical profession?"

Perhaps the unfortunate choice of the word "encounter" was an invitation to opposition and trouble. At any rate, the Encounter was plagued with difficulties beginning many months before the opening date.

In November of 1960 the Workers' Music Society (membership 400,000) issued a formal statement accusing the organizers of the Encounter of trying to "bring a cold war into the sphere of cultural exchange." Then the Japan Branch of the International Music Council of UNESCO, claiming the project was "anti-communistic," wrote other branches of the IMC not to cooperate, a warning heeded by all socialist countries except Yugoslavia. Other Japanese music organizations followed their lead and refused to take part, including the Japan Musical Society, the Oriental Musical Society, and several organizations of composers. However, a few courageous individuals, acting independently, eventually took part.

Another serious difficulty was the inexperience of the Tokyo government in matters of publicity and concert management, which aroused the ire of the public and the press. Only half of the obtainable tickets were sold and a large deficit resulted. Tremendous sums of money were spent on the Encounter, the Japanese alone spending approximately \$250,000.

The organizers also incurred considerable resentment by scheduling the Encounter at the same time as the annual International Music Festival at Osaka. This led to unfortunate conflicts in concert dates, such as the appearance in Tokyo, on the same night, of both the New York Philharmonic and the Gewandhaus Orchestra of Leipzig.

In spite of opposition and blunders, the fact remains that a most significant musical project has taken place here in Tokyo. For the first time in history the musical arts of both East and West have been presented, not as something foreign and exotic, but as the valid cultural expression of people making a valuable contribution to the music of the world.

Moroi Saburo, an influential Japanese musician who served on the organizing committee, said, "Through making friends with the delegates from abroad, the Japanese musicians have made valuable contacts with the musicians of the West, and I foresee a new spirit in the musical life of Japan."

RICHARD LEWIS: A GREAT TENOR TRAVELS FAR

BY MICHAEL BROZEN



Richard Lewis, England's leading tenor, has pursued a career made possible by jet planes and a photographic memory, enabling him to combine a love of travel with a love of music. He possesses an extremely reliable ear, and has learned scores ranging from Gilbert and Sullivan ("not easy, especially the patter") to the most austere Stravinsky, on planes, trains, and once, when on vacation, on a Nassau beach.

Mr. Lewis' appetite for travel was whetted during World War II, when after four terms at the Royal Manchester College of Music, he was called to the army. Serving in the Royal Signal Corps, he spent nine months in Brussels, where he was able to continue his vocal studies at the conservatory. He came to the attention of Queen Elisabeth of the Belgians at a school recital and was engaged, at her request, to perform the Belgian premiere of Benjamin Britten's *Illuminations*. Following this, the army granted him repeated leaves to sing in Ghent and Oslo, as well as in Brussels.

His first important engagement after the war was in Britten's *Rape of Lucretia* at the Glyndebourne Opera Festival, where he has been singing for 13 successive summers. This was followed by a Covent Garden debut in the title role of Britten's *Peter Grimes*. Since that initial appearance he has been the Royal Opera's leading tenor.

On this side of the ocean, he has been appearing with the San Francisco Opera Company since 1955, as well as filling many concert, orchestra and ora-

torio engagements in this country. This last season alone he made five round trips by jet across the Atlantic to meet his busy performing schedule.

Despite the considerable time he spends in the air, the tenor has somehow managed to keep both feet firmly on the ground where the business side of his life is concerned. He keeps his many contracts in an orderly file, and his good business sense (in addition to his musical expertise) has made for a lucrative career. Besides a taste for travel, he has been able to indulge in the hobbies of movie making and sports cars.

Richard Lewis feels that intelligence and temperamental flexibility are extremely important to singers, and is himself a good example of the validity of that opinion. His musical intelligence shows itself in the high quality of his repertory, and his flexibility in the wide scope of the music he sings.

In addition to leading roles in standard operas, he has played the male leads in Walton's *Troilus and Cressida* and Michael Tippett's *Midsummer Marriage* (both premieres), and in *The Rake's Progress* (English premiere), and has sung Nanki-Poo in *The Mikado* and Frederick in *The Pirates of Penzance*.

His nonoperatic repertory includes the Evangelist in Bach's *St. Matthew Passion*, Handel's *Judas Maccabaeus* and *Samson*, Mahler's *Lied von der Erde*, Elgar's *Dream of Gerontius*, Frank Martin's *Mystery of the Nativity* (Continued on page 57)

RECORDINGS TELEVISION RADIO MOTION PICTURES

*Indicates monophonic recording.
**Indicates stereophonic recording.

Homage to Strauss

Strauss: *Der Rosenkavalier*: Highlights (Act I: Wie du warst; Di rigori armato; Die Zeit, die ist ein sonderbar' Ding. Act II: Mir ist die ehe widerfahren. Act III: Maria Theresa! . . Spur nur dich). Maria Reining (Feldmarschallin), Sema Jurinac (Octavian), Hilde Gueden (Sophie), Ludwig Weber (Baron Ochs), Anton Dermota (Italian Singer). Vienna Philharmonic, Erich Kleiber conducting. (London 5615, \$4.98*)

Strauss: *Arabella*: Highlights (Act I: Ich danke, Fräulein; Mandryka! Mein Elemer. Act II: Das ist ein Engel. Act III: Das war sehr gut, Mandryka). Lisa Della Casa (Arabella), George London (Mandryka), Hilde Gueden (Zdenka), Otto Edelmann (Count Waldner), Ira Malaniuk (Adelaide). Vienna Philharmonic, Georg Solti conducting. (London 5616, \$4.98*; OS-25243, \$5.98**)

Record companies are more privileged than our leading opera companies, and both *Arabella* and *Der Rosenkavalier* can be featured in a single month's highlights. Why the two—since *Arabella*'s premiere in 1933—were fated to lead a troubled dual existence, only literary-minded music editors can answer. Because both amounted to love stories, and both took place in Vienna, it was always too easy to announce that a near quarter-of-a-century must inevitably reveal that Strauss had lost his sense of the stage, his melodic muse, and his already-debated sense of proportion.

This double publication of excerpts from these long-misunderstood works shows that as gold is present in both scores, neither need suffer from comparison with a sister. Thanks to the complete London set of *Arabella* and Mr. Bing's semi-annual persistence in defense of the lady, most of us have grown to prize her in her own right. The one vulnerable point, for many, is that *Arabella* does have its moments of drear (although I don't find them any more arid than all the vulgar hocus-pocus of the servants' riot in Act II of *Der Rosenkavalier*, plus the ensuing vaudeville that makes everyone doubly anxious that the Marschallin shall arrive to put the opera back on its feet in Act III).

But if *Arabella* sounds long in its entirety, London's group of highlights will encourage a more total investigation by most listeners. It includes a different program from the earlier Angel single devoted to "The Great

Scenes", so that it is a decided addition to the Strauss discography.

The performance is justifiably famous: Lisa Della Casa is the incarnation of youthful but distrusting charm, George London offers a vocal profile worthy of the matinee idol which Mandryka amounts to, Hilde Gueden has every right to remain the Zdenka of one's ear as well as eye, and the accompanying forces under the brilliant Solti make Strauss's score all but eatable. The London sound here is on a par with the best it has done in its complete operas.

I particularly favor London's group of choices from *Der Rosenkavalier*. As I listened to the extended first selection (the whole prelude and opening scene, up to the intermingled "Mein Schatz! Mein Bub!") I thought, "This is all very fine but won't one company descend to include the Italian Tenor's aria?" London does just this; it goes on to the finale of the act, offers tastes of the *Presentation of the Rose*, Ochs's heady waltz, and then indulges us with the trio and final celesta-blessed duet of the lovers. Miss Reining's Marschallin is distinguished by vocal and spiritual tact, even if ultimately it must hover outside the special ground of Lotte Lehmann.

Miss Jurinac now sings *Fidelio* and the big Mozart parts; at the time of the recording, she must have been the Octavian of the day. One may object to the lack of contrast between her voice and that of her Princess, but how easily she renders musical the often squarely line Strauss conceived for his Kavalier! Besides the pleasures of Miss Gueden, Mr. Weber and Mr. Dermota, the sensuous sound of the Vienna Philharmonic makes one again regret that Erich Kleiber never was permitted to conduct opera in America.

It is a pleasure to commend the intelligence and discernment that has dictated London's choice of excerpts in both these issues. The full sets eventually should be owned; but for one who already has gained great enjoyment from those uncut performances, these two new highlight groupings are fast becoming old friends. —John W. Clark

New Auvergne Collection

CANTELOUBE: Songs of the Auvergne. Netania Davrath, soprano, with orchestra conducted by Pierre de la Roche. (Vanguard VRS9085, \$4.98*, 2090, \$5.98**)

Vanguard's new collection is a new collection, since the company decided to expand our knowledge of Canteleoube's wonderful folk world. *Bailero* is here, beautifully represented in all its yearning beauty. But there also are a half-dozen tunes that Madeleine Grey never got to learn, or, at least, never managed to record. The new ones are delicious, just as the old friends always have been. Netania Davrath sings the whole set with an appealing innocence and a freshness of voice that are endearing. Vanguard also furnishes well-defined orchestral balance for this welcome repertoire. —John W. Clark

Important New Wagnerian Perspective

WAGNER: The Complete Piano Works. Sonata in B flat major (1831); Sonata in A major (1831); Fantasia in F sharp minor (1831); Album-Sonata (1853); Albumblatt in C major for the Princess Metternich (1861); Albumblatt in F minor for Countess Pourtales (1861); Albumblatt in E flat major for Betty Schott (1875). Bruce Hungerford, pianist. (Available by subscription from the International Bayreuth Festival Master Classes, Inc., 42 West 58th St., New York 19, N. Y.)

A collection of piano works by Richard Wagner is about the last thing one would expect to see emerge from the stores of unfamiliar manuscripts; yet here they are, all but one at least a hundred years old.

The extremely well documented notes that accompany these two LP records provide the historical background of the three student works of 1831 and the several occasional pieces that were composed in later years for presentation purposes. The documentation is useful because the scores themselves do not really fit into the coincident years as we know them in Wagner's artistic development. The latest of all the *Albumblätter*, dedicated to the wife of Wagner's German publisher, Franz Schott, follows by a few months the final scoring of *Götterdämmerung*. But like the works of 1853 and 1861, which figure before and after *Tristan*, the only approximately Wagnerian idiom is that of *Lohengrin*.

The esthetic questions raised by this anomaly can be left for another time; but the curious collector will want to know that the general character of all the short works is the Wagner-Liszt mood of the 1840s, consistently lyrical and far from slight in substance.

As Friedelind Wagner, the founder of the International Bayreuth Master Classes, quotes from Wagner's own comments on his earliest compositions, "Who would deny that even the greatest and most original master only reproduced in his first period?" With Beethoven and Schubert only dead a few years, it was the likeliest thing in the world for an 18-year-old beginner to speak with their voices.

Schubert particularly appealed to Wagner's own melodic instinct, and in the B flat Sonata, Schubert himself might have guided the new hand across all the manuscript pages. The A major composition has more the strength of Beethoven, both in its intense beginning and in the beautiful and often anguished slow movement. But here the suggestion of emotional weight remains just that; one is left with the mystery of artistic growth that could take a seemingly conventional talent and in less than 10 years find a unique conception and a new musical language for *The Flying Dutchman* and the roots of *Tannhäuser*.

For this reason the present issue, gracefully performed by the American pianist Bruce Hungerford, will appeal to more persons than just the confirmed Wagnerite, and amounts to an important historical widening of the record catalogue. —John W. Clark

Unfamiliar Organ Music

New Dimensions in Organ Sound, Vol. XIV. JULIUS REUBKE: Sonata on the 94th Psalm. JEAN LANGLAIS: *Arabesque sur les Flûtes; Dialogues sur les Mixtures*. JEHAN ALAIN: Deuxième Fantaisie. Catherine Crozier playing the Aeolian-Skinner organ of the Auditorium of the World Headquarters, Reorganized Church of Latter Day Saints, Independence, Mo. (Washington Records SWAS XIV**; WAS XIV*, \$5.98)

This is a part of the series that Washington is issuing in conjunction with the Aeolian-Skinner Company. As in the other records in the series, the music is relatively unfamiliar and of a generally high artistic level.

Miss Crozier has a definite feeling for the contemporary French works of Langlais and Alain. These are delicate works that could be easily ruined by a bombastic approach, especially on an organ of this magnitude.

The Reubke Sonata is of the same imposing dimensions as Liszt's *Ad nos ad salutarem undam*, which Reubke used as a structural model. It is a heaven-storming work that represents Romantic organ writing at its best, and is strongly performed.

The stereo recording is an enormous asset, as is usual in works for this instrument. Earphones make it even more effective, as room acoustics seem somewhat to dissipate the total effect.

—Michael Sonino

Serkin and Reger

REGER: Piano Concerto in F minor, Op. 114. Rudolf Serkin, pianist. Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia ML-5635, \$4.98*; MS-6235, \$5.98**)

The music of Max Reger (1873-1916), like that of Godowsky and Busoni, the other great contrapuntists of the 20th century, has never been widely accepted in this country either by musicians or the public. The composer's vast erudition, and the mere blackness of his note-ridden scores, have frightened away many who might otherwise respond to the warm German sentiments that underlie much of his music, including the Piano Concerto.

The Concerto, for all its thick chordal progressions and dark orchestral colorations, is essentially a romantic work bearing spiritual kinship with the Brahms Concertos, which apparently served as models. Like these, it is a big work in which the piano plays a symphonic rather than soloistic role, and it demands virtuosity of the highest order.

Rudolf Serkin, who performs the Concerto here with his customary mastery and the able assistance of Eugene Ormandy and the Philadelphia Orchestra, is largely responsible for rescuing it from oblivion. He gave the American premiere of the work in 1945 with the Minneapolis Symphony under Dimitri Mitropoulos, in Minneapolis. More recently, he has performed it with the Philadelphia Orchestra in New York and Philadelphia.

Despite the somewhat muffled sound of the piano, at least in the monaural version, this recording is a must for collectors of piano music and for Serkin fans. —Rafael Kammerer

CARNIVAL

a double review by Arthur Todd

ON THE RECORD

Carnival!, original cast recording; MGM Records E39460C, \$5.98*. Cyril Ornadel and the Starlight Symphony Orchestra play music from *Carnival!* MGM Records E3945, \$4.98*.

As appears to be true of any Broadway musical hit, MGM's original cast album seems slated for a double success: first, with the audiences that have already seen the show and, secondly, with musical theatre enthusiasts all across America, who at least may hear this musical now, even if they can not get to see it for a couple of years.

For one who has already seen *Carnival!*, this recording seems to capture its musical essence with great fidelity. Indeed, in listening one becomes more sharply aware of the calliope-like, circus-evoking quality of sections of the score. Composer-lyricist Bob Merrill has been equally successful in capturing the sad and wistful mood which is just beneath the grease paint. In this he has been given notable support by Philip J. Lang's orchestrations and by Saul Shectman's musical direction and vocal arrangements.

Anna Maria Alberghetti's bell-like tones match her on-stage charm and Kaye Ballard's brazen renditions are a delight. Neither Jerry Orbach, James Mitchell nor Pierre Olaf are likely to make vocal history, though each sings with honesty and each is perfectly cast in his part. As in all truly integrated

(Continued on page 26)



Kaye Ballard and James Mitchell at the recording session.

ON THE STAGE

David Merrick presents Anna Maria Alberghetti in *Carnival!* With James Mitchell, Pierre Olaf, Jerry Orbach and Kaye Ballard. Music and lyrics by Bob Merrill. Book by Michael Stewart, based on material by Helen Deutsch. Settings and lighting by William Steven Armstrong. Costumes by Freddy Wittop. Directed and choreographed by Gower Champion. Premiere, April 13, Imperial Theatre, N. Y.

With few exceptions, everything since *West Side Story* burst upon Broadway on September 26, 1957, seems to have been taking backward steps as far as the contemporary musical theatre is concerned. But, after the 11 relatively mediocre musicals of the 1960-1961 season, *Carnival!* breezed into town like the first breath of a balmy summer evening, bringing us an experience of total enchantment that is also a marvelous example of true lyric theatre—a fusion of words, music, movement and dance, settings and costumes. Chiefly responsible for this unity is choreographer-director Gower Champion, who is, quite obviously, a major young talent in this field.

Carnival!, as almost everybody knows, is based rather freely on the film, *Lili*, of a few seasons ago. In this re-creation, the Janet Gaynor-ish Anna Maria Alberghetti plays the role of Lili as though she were born for it; she emerges a sensitive artist. Jerry Orbach acts and sings the role of the crippled puppeteer with conviction. For contrast there is James Mitchell, suave

(Continued on page 26)



Jerry Orbach and Anna Maria Alberghetti in a scene from Act II

Carnival (Record)

(Continued from page 25)

musicals, the songs grow out of the plot and are used to underline and advance the action. Accordingly, not all of the songs may become hits on their own, despite the fact that this is the best score of the season. However, it is more than likely that *Love Makes The World Go Round*, *Her Face, Beautiful Candy* and *Always, Always You* will become successful. The sound of theatre has been remarkably transcribed in this album, which is bound to equal the popularity of the stage version.

For those who prefer lush and sumptuous orchestrations, Ornadel and the Starlight Symphony have an answer. Their sound is first-rate, though the music has been overorchestrated, and the original quality changed. But it does make ideal mood music.

Carnival (Stage)

(Continued from page 25)

and polished as the magician, and the brassily bright Kaye Ballard as his vis-à-vis. Then, too, there is Pierre Olaf as Jacquot, one of the most delightful carnival trouvers ever to shamble across a Broadway stage.

From all appearances, Gower Champion has choreographed this entire production from beginning to end. What is more, he seems equally adroit as director. He sets the stage and the mood in the opening scene, which commences with the curtain up, and then brings on a straggling group of carnival performers who set up their tents and banners right in front of the audience. After this, the scenes alternate between parades, circus acts (including Tom Tichenor's wonderfully alive and engrossing puppets), and shoddy, behind-the-scenes views of these carnival characters.

Like all theatre people, they dream of future triumphs to come: in *Grande Imperial Cirque de Paris*, led by Pierre Olaf (the most captivating dance number of the season), a host of performers whirl around the stage, singing and prancing about their hopes. Too, there is the *Carnival Ballet*, a parade-like scene complete with acrobats, jugglers, trained dogs, harem girls, a swirling aerialist and a man on stilts, that sweeps across the stage in a flood of color. This is the best all-around musical of the year.

Poems and Variations

BLOCH: *Three Jewish Poems* for Orchestra. COPLAND: *Variations* for Orchestra; *Fanfare for the Common Man*. Hartford Symphony, Fritz Mahler, conductor. (Vanguard VRS-1067 \$4.98*, VSD-2085**)

This seems to be the first recording of the Bloch (at any rate it is the only one presently available), and it is an important addition to the recorded repertoire of the late composer. The *Poems* are richly orchestrated and very colorful, in the style of *Schelomo* which followed it three years later. Part of

Bloch's Jewish Cycle, the *Poems* are sincere, exciting and quite moving. Why they should have waited so long for a recording is a mystery.

Copland's orchestral treatment of his *Piano Variations* of 1930 was a Louisville Orchestra Commission completed in 1957. At first the work seems to face the listener with the aural equivalent of a granite monolith, rather forbidding and craggy. By the time one has played it for the fifth time, this disappears and a highly polished and fascinatingly colored fabric takes its place. Each hearing brings something new to the ear; it is an utterly absorbing work.

The *Fanfare*, later used in his Third Symphony, is a fine piece of portentous oratory.

All three works are well performed and the Vanguard sound is, as always, clear and crisp. —Michael Sonino

Songs of the World

International Songs and Ballads. Frances Archer and Beverly Gile. (ST/AND SLS-7408, \$5.98**)

Frances Archer and Beverly Gile are unique in their field. What makes them inimitable is not so much the fact that their vocalism is of concert artist caliber, or even that the silvery soprano of Miss Archer is a perfect foil for the warm-throated alto of Miss Gile; it is, rather, the rapport and communication they establish between themselves and their listeners.

At home in many languages and dialects, they always perform the songs in their original tongues, with fine diction and nuance. Furthermore, Miss Gile's guitar accompaniments are a joy in themselves. This new stereo disc captures all the magic and charm they generate in the concert hall. Most of the 16 songs featured here were high-spots on their recent New York recital program. Included among the American, Canadian, Welsh, Finnish, Yiddish, German, Italian, Negro Spirituals and other songs are the hauntingly lovely *La Noche Sta Serena*, a lusty sea ballad (*The Coasts of High Barbary*), a delightful Japanese children's song, an exquisite Chinese lullaby, and the rousing revivalist song, *Methodist Pie*.

—Rafael Kammerer

Educational Discs

Adventures in Music. A New Record Library for Elementary Schools. National Symphony Orchestra, Howard Mitchell conducting. Teacher's Guide prepared by Gladys and Eleanor Tipton. Grades I and II. (RCA Victor LE-1000 and LE-1001, \$4.98* each)

These two discs, each attractively boxed with its own Teacher's Guide booklet, should, with perhaps one exception, serve the useful purpose for which they were designed—to inculcate a love for good music in the minds and hearts of the very young. The music itself has been carefully chosen to acquaint children with a variety of styles, old and new, and to illustrate various types of melodic, harmonic and rhythmic writing as well as the tonal characteristics of orchestral instruments.

The National Symphony Orchestra and Howard Mitchell have long been pioneers in the field of youth concerts. One need not be a child to enjoy the high caliber of these selections or performances. Featured on the Grade I disc are such delightful items as Virgil Thomson's *Walking Tune*, from *Acadian Songs and Dances*; Kabalevsky's *Pantomime*, from *The Comedians*; Ibert's *Parade*, from *Divertissement*; along with pieces by Berlioz, Bach, Gluck, Massenet, Stravinsky, Bizet and others. In addition to some of the composers mentioned above, Grade II also features works by Bartok, Fauré, Harl McDonald, Elgar, Milhaud, Kodaly, Meyerbeer and Victor Herbert.

The Teacher's Guides contain much valuable information — biographical, historical, analytical, thematic — admirably prepared and couched in language that teachers not too well versed in musical terminology can understand and impart. The usefulness of the booklets, however, is impaired by one flaw: no attempt has been made to correlate the order of the selections in the booklets with their appearances on the discs.

—Rafael Kammerer

Worth Investigating

BIZET-SARASATE: *Carmen* Fantasy. SARASATE: *Zweiverweisen*. SAINT-SAËNS: *Habanale*; Introduction and Rondo Capriccioso. Ruggiero Ricci, violinist, with Pierino Gamba conducting the London Symphony Orchestra. (London CS 6165, \$5.98**)

These are striking performances by one of today's masters of the bow. Neither condescending nor glib, Mr. Ricci treats each work for its full appeal, with technic to spare.

Elisabeth Rethberg: Thirteen Arias, recorded from 1919 to 1928. (ASCO A-115, \$3.98*)

One of the great singers of a century, Elisabeth Rethberg must continue to matter to anyone responsive to a ravishing vocal sound, perfect musicianship, and unfaltering musical authority. This LP reprise of a better than well-remembered career is announced as Volume One and includes many of the soprano's best recorded performances: the aria from Handel's *Sosarme*, the strikingly controlled aria from *Andrea Chenier*, and Saffi's gypsy song from *The Gypsy Baron*.

BEETHOVEN: Sonata No. 23 in F minor. HAYDN: Sonata No. 20 in C minor. Sviatoslav Richter, pianist. (MK 1550, \$5.98*)

Sviatoslav Richter made his New York debut performing five Beethoven sonatas, and this new MK release of the *Appassionata* supports the adulation of his welcome. Everyone has a favorite recording of the Sonata and this writer's happens to be a superlative HMV performance by Claudio Arrau, as yet unavailable in this country. But Richter supports his recent U. S. reputation with magnificent endowments for both Haydn and Beethoven. Modern piano reproduction and completely silent surfaces contribute to the Richter magic in this Soviet importation, which was recorded in Tchaikovsky Concert Hall, Moscow, June 1960.

BEETHOVEN: Concerto No. 5 in E flat. Claudio Arrau, pianist, with the Philharmonia Orchestra, Alceo Galliera conducting. (Angel 35722, \$4.98*)

The 26th *Emperor* listing in the LP catalog suffers from a self-consciously majestic finale. In the two preceding movements, Arrau is complete master of the Beethoven realm. Most particularly, in the middle Adagio he offers a moving exemplification of the music's full suggestion.

ALBENIZ: *Iberia* (complete). **RAVEL:** *Rapsodie Espagnole*. Paris Conservatoire Orchestra, Jean Morel conducting. (RCA Victor LM-6094, \$9.98*)

A useful attention to one of the most vivid orchestral works of the Iberian music world. Morel brings more tension to his concert chores than he does to opera, and the Victor technicians go all out here for swirling and surging reproduction. The release tends to beggar differences between composers and countries by plunging instantly (midway on side 4) into Ravel's languorous *Rapsodie*; someone should have called time out for siesta. The repertoire is welcome, all the same, and removes my doubts of there being any significant summer issues from the company.

French Overtures. **OFFENBACH:** *Orpheus in the Underworld*; *La Belle Hélène*. **HEROLD:** *Zampa*. **AUBER:** *Le Domino Noir*; *Fra Diavolo*. **LALO:** *Le Roi d'Ys*. Orchestre de la Suisse Romande, Ernest Ansermet conducting. (London CM-9274, \$4.98*; CS-6205, \$5.98**)

The two Auber overtures are the main interest in this well-performed concert; *Fra Diavolo* turns up only in workshop productions these days, while *Le Domino Noir* appears to have vanished from the stage even in France. Both are rousing revived, as are the unfailingly fresh Offenbach staples. Good unforced stereo production on all bands.

Strauss: *Don Juan*. **TCHAIKOVSKY:** *Romeo and Juliet*. Vienna Philharmonic, Herbert von Karajan conducting. (London CM-9278, 4.98*; CS-6209, \$5.98**)

Karajan cannot be beat in getting the juice out of these familiar works. The results are near the aural limit. Both pieces could have done with a lot less ego, so that one might like them instead of just being bowled over by them. This listener prefers Fritz Reiner for the Strauss, Toscanini for the Tchaikovsky. But the sound is dazzling.

Dvorak: Piano Concerto in G minor, Op. 33. Czech Philharmonic, Vaclav Talich conducting, Frantisek Maxian, pianist. (Artia ALP 179, \$4.98*)

Dvorak's buoyant piano concerto has met with unwarranted neglect; at least in the now-standard revision by his countryman, Vilem Kurz, it should appeal to many a soloist who has grown stale on the usual "guest appearance" repertoire of Rachmaninoff, Schumann and Liszt. Dvorak never broke any barriers within the form, but the work is more than serviceable, and it offers a continuously grateful melodic line for the pianist. The present performance is spirited and affectionate, and the sound reproduction implies that it must derive from one of Talich's last recording sessions. —John W. Clark



CONVERSATION WITH

ROBERT CRAFT

by JOHN ARDOIN

Recently Robert Craft found time in his crowded schedule to spend a few moments talking about his current recording projects for Columbia Records. He is a highly tense conversationalist, especially animated when discussing a pet interest, such as Alban Berg's *Lulu*. "I have just recorded four excerpts from *Lulu*," he said. "These really shouldn't be done out of context, but I am pushing the opera for a performance in this country. I am also recording Berg's *Der Wein* and the Seven Early Songs, as well as Schoenberg's *Pierrot Lunaire* and *Erwartung*."

He informed me also that Stravinsky is recording his Wind Octet as well as *Rossignol*. When questioned about Stravinsky's current projects, Craft answered that Stravinsky's latest work is about nine-tenths finished and is called *A Sermon, a Narrative and a Prayer*, for tenor and alto solos and chorus, using the instruments of an orchestra, rather than an orchestra. It will be about 15 minutes long. He is also planning a work for TV, *The Flood*, based on the story of Noah. It is in the form of a 14th-century miracle play, with spoken parts and ballet. Stravinsky is considering using a kind of electronic recording to get a mirror effect between the recorded sound and the actual instrument group, so that it will be a sort of antiphon against itself. This work should be finished in early 1962.

"I hate the unjust idea that I am supposed to be pushing Stravinsky towards serial music. Stravinsky felt that he was finished with a period after *The Rake's Progress*. I love the music of this period, but he felt he needed to go on to something else. He felt he couldn't do another *Rake's Progress*. He would like to write another opera, but it would be nothing like the *Rake*.

"*The Rake's Progress* will be alive, fresh and touching when everyone feels *Wozzeck* is stale. Even now, the screeching muted trombones in *Wozzeck* have lost much of their power. With all its faults, and there are many, the *Rake* has the best book possible. It is perhaps some of the best poetry that Auden has written.

"The *Movements* for Piano and Orchestra is the best piece that Stravinsky has done in the period of his development following *The Rake's Progress*. It is much better in content and form than *Agon*, which has too many differences of style, or *Threni*, which gets better as it goes along but is much too repetitious. But the *Movements* is quite another matter."

When questioned on his feelings about American music, he replied: "I have about decided that the underdogs of American music have made the most significant achievements. The well-known composers are a result of Virgil Thomson's attempt to build a great

American school of composition. I am especially interested in Ives. With Stravinsky I went through over 100 of Ives's songs. Most people assumed that Ives was discovered, a vogue discovery, here in New York after the war. But in Hollywood his music was played back in the 30s in the Evenings on the Roof series. I require more education in Ives, but I'm interested. I like the 2nd Symphony of Harris and one or two works of Copland, but this subject just isn't my dish."

OF THINGS TO COME

Over 100 years ago, on May 19, 1861, Nellie Melba was born in Melbourne. Happily, the phonograph was common province before the great Australian soprano finally forsook the stage in the late Twenties. If the earliest Melba discs are hard to come by in pristine form, many are well known to the public through later long-play reissues.

One of the most notable attentions to a great singer of the past is due this month from Angel, in the form of a Centenary recital to be added to the company's "Great Recordings of the Century." Selections will include arias from *Lucia*, *Traviata*, *Rigoletto*, *Hamlet*, *Faust* and *Romeo*, as well as the famous Melba transposition of the tenor's aubade from Lalo's *Roi d'Ys*. (Tosti's *Goodbye* is represented too, along with *Lo! here the gentle lark and the Nymphs et Sylvains* of Bemberg, who wrote his opera, *Elaine*, for Dame Nellie.)

These Angel recapturings of long-unavailable master recordings deserve a story in themselves. It is gratifying to know that public support continues to be strong for these extraordinary reprints. This summer the label already has sponsored a new selection entitled "The Young Caruso", and the July Melba edition is to be joined by a reissue of Artur Schnabel's famous performance of Schubert's *Trout Quintet* with the Pro Arte Quartet.

Demonstrating that its heart belongs only occasionally to the past, Angel is known to have achieved recent studio sessions in Paris with Maria Callas, this year the most elusive of performing divas. (As far as one knows, the sole appearance of 1961 was her participation in a gala benefit concert at St. James's Palace, May 31, in the presence of the Queen Mother Elizabeth.) Beyond the previously reported new stereo recording of *Norma*, Callas now has made a concert of French arias, including two *Carmen* excerpts and probably the superb *Pleurez, mes yeux* from Massenet's *Le Cid*, which proved to be the hit of her royal concert in London. The suggestion is of a new mezzo-soprano range for Callas, but we will have to wait until after the first of the year for the actual recording.

Like several other major firms, Capitol is withholding the bulk of its classical list for fall entry. During July its main push will be in behalf of John Browning's first orchestral recording.

Mr. Craft also mentioned that he was to do a disc of Varèse's *Arcana* and *Déserts*. Asked if he didn't feel *Arcana* was derived from *Le Sacre du Printemps*, Craft replied: "Arcana does not bear obvious resemblances to *Le Sacre* and is not in a class with it. Varèse hasn't that many arrows in his quiver. I have immense respect, though, for this man. There is real power in his *Ionization*. He has led a life of isolation with great dignity."

—John Ardoin

Joined by Erich Leinsdorf and the Philharmonia Orchestra, the American pianist will be heard in Ravel's Concerto for the Left Hand, coupled with the Prokofiev Third Concerto. Capitol does confirm for eventual issue, a memorial set devoted to Sir Thomas Beecham and running to two or three discs, and doubtless including the *Heldenleben* and additional Lollipops which already are appearing in the United Kingdom.

From Artia there is word of the firm's first four-track tapes, including its already successful Moiseyev spectacular, *The Nutcracker*; Dvorak's *Slavonic Dances*; and a Red Army Chorus program. On LP the firm offers more Dvorak symphonies (it seems beyond question that Artia is the only company in the Western Hemisphere to issue all Dvorak's symphonic efforts), and a much praised pairing of Mozart's 29th Symphony with Boccherini's E flat Symphony, recorded in Moscow by the Moscow Chamber Orchestra under Barshai.

Columbia, while treading lightly until mid-August, will provide a world premiere this month with its release of Blomdahl's "space opera", *Aniara*. This two-record album, featuring the Royal Swedish Opera forces, which first presented the widely publicized work, was recorded in Vienna under the direction of Werner Janssen.

Kapp has four intriguing issues in store for late summer release: a program by the Kapp Sinfonietta conducted by Emanuel Vardi (Arensky's Tchaikovsky variations; the splendid *Capriol Suite* of Peter Warlock; Samuel Barber's *Adagio*, and the *Scherzo* from the Mendelssohn Octet); a new selection of accompanied trumpet music performed by Roger Voisin (Lully, Monteverdi, Purcell, Fantini); Debussy's *Images* and *Estampes* played by Daniel Ericourt; and a virtuoso list of violin pieces played by David Nadien. In October we can expect the first solo album by Abram Chasins, as well as a novel album of recorder concertos.

Dial Notes: No word yet about NBC-TV Opera plans for the coming season. The go-ahead sign still is in abeyance from the powers-on-high for this distinguished series. CBS already has confirmed the availability of the New York Philharmonic; its first broadcast, on September 30, will feature the American radio premiere of Berlioz' setting for soprano and orchestra of *Cleopatre* (Jennie Tourel, Leonard Bernstein).

TWO FRENCH SONATAS

DEBUSSY: Sonata No. 3 in G minor. FAURE: Sonata No. 1 in A major, Op. 13. Berl Senofsky, violin; Gary Graffman, piano. (RCA Victor LM-2488, \$4.98*)

The record's main attractions are the pairing of these two masterly French sonatas for violin and piano (this is the only listing in Schwann of these two works on one disc), and the collaboration of two notable artists who have never appeared together in public recital (though they have been playing together for the fun of it since their initial music-making encounter at Marlboro, Vermont, summer of 1952).

Both sonatas are played feelingly and with a strong sense of structure and a compelling forward drive. Some things, however, are in questionable taste: violin harmonics appear when not called for in the scores, slight *caesurae* become calamitous *luftpausen*, and, in the Debussy, most of the glissandos are left out where they should occur and others put in where they shouldn't.

—Michael Brozen

TELEVISION

THE ACCUSED IN TV PREMIERE

JUNE 4—CBS/TV Camera Three. John Strauss: *The Accused*. Libretto by Sheppard Kerman. Patricia Neway (soloist). Directed by John Desmond. Sets by Neil De Luca. Julius Rudel conducting.

The plot of *The Accused* concerns a woman condemned to death at the time of the Salem witch trials. Faced with her accusers before her execution, she accuses them, charging that they want to destroy all that is good and free in the human soul. None of her persecutors appear, and the murmurs of the courtroom crowd are represented in the orchestra.

Miss Neway was called upon to display an entire spectrum of human emotions. Unfortunately, her acting became unrestrained to the point of embarrassment. As if this were not bad enough Miss Neway sacrificed tonal quality, musicianship and enunciation for "acting", so that what was left became at times ludicrous.

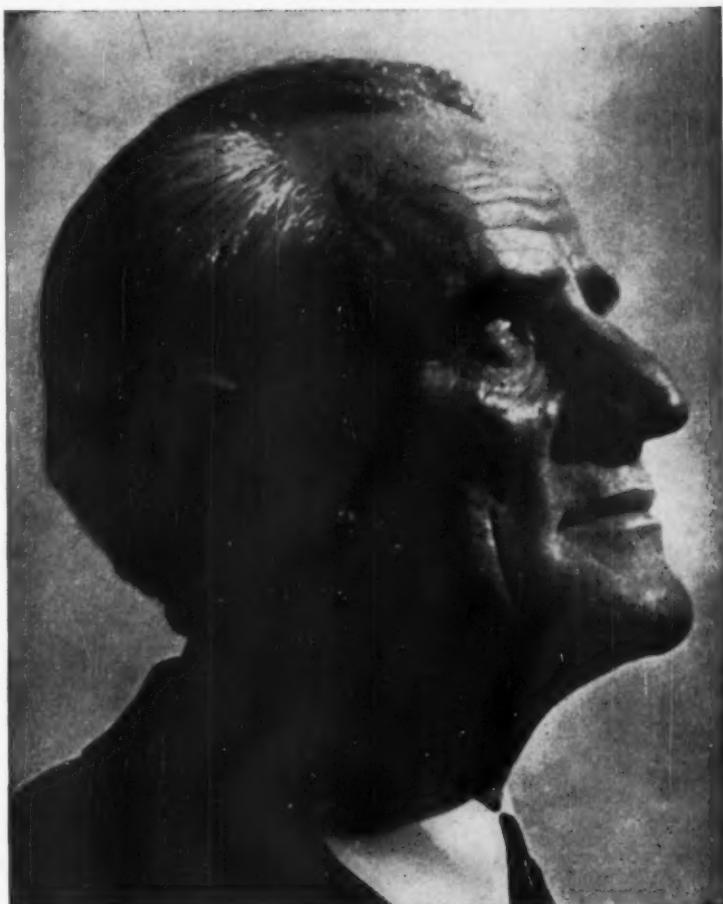
All this might have been mitigated by an interesting, exciting or distinguished score. Even that was denied the viewer/listener. What Mr. Strauss had wrought (or should one say "overwrought") was a grab bag assortment of *Wozzeck*-like intensity and neoromantic clichés. Mr. Kerman's libretto was high-flown and meretricious, abounding in such lines as "I have known love that thou hast called lust".

Set, lighting and camera work were excellent, but then so are they on the Ed Sullivan Show. It seems a pity that the producer of Camera Three deemed *The Accused* worthy of presentation on a network show. Contemporary opera on TV is such a rarity anyway, and a work of this kind can only discourage the unsuspecting viewer.

—Michael Sonino

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INTERNATIONAL REPORT

Paris

Avant-garde Season

Banality and poverty in programming are certainly not maladies peculiar to Paris; they are prevalent in many world capitals. One must say, however, that last winter the Parisian symphonic organizations and lyric theatres broke all records for banality and lack of inventiveness. The only interesting and somewhat new programs which have saved the season are due to two organizations for contemporary music—*Domaine musical*, directed by Pierre Boulez under the patronage of Jean-Louis Barrault, at the Odéon-Théâtre de France, and *Musique d'aujourd'hui*, directed by Maurice Jarre under the patronage of Jean Vilar, at the Théâtre National Populaire of the Palais de Chaillot. It is odd that the only really new music was offered through the efficacious patronage of two great thespians who are not particularly musical.

For *Domaine musical* Pierre Boulez had chosen four programs including completely new works, and, usually, some great contemporary classics, such as the works of Schoenberg, Webern and Bartok. Among the new works, the *Refrain* of Karlheinz Stockhausen deserves special mention. In this composition the somewhat systematic Germanic rigor which is customary with this young composer becomes supple and free, while a more inventive and refined aural elegance is in evidence. Luigi Nono's *Y Su Sangre ya Viene Cantando*, a work no longer new, does not gain anything by being separated from its content, as it was on this occasion. It loses much of its poetry and tragic force.

Luciano Berio's *Tempi Concertati* is an instrumental conversation which is not only ingenious but also full of music. Its inventive sonorities are extremely rich, and in this work Berio proves himself to be one of the most notable figures of the young Italian school. *Répons pour Sept Musiciens*, by the Belgian composer, Henri Pousseur, is staged in a rather amusing fashion. It is a musical game based upon the instrumentalists' drawing lots and upon the arbitrary commands of a large chessboard placed in the middle of the platform. The principle is not to be condemned in itself; on the contrary, it reveals the tendency of certain young composers toward random selection of musical resources. In this case, however, the game was played somewhat clumsily, and therefore lost much of its attraction.

The second concert presented an extremely well-done composition, *Torso* (Readings from Aldo Braibanti), by Sylvano Bussotti. It is a rather odd un-

dertaking which falls somewhat between literature and music, or, to be more exact, which goes beyond both. This sung reading of texts from Braibanti is full of freshness, verve and drolleries. It is obviously a product of the country that invented *commedia dell'arte*. *Monades II*, by the young Swiss composer Jacques Guyonnet, is an instrumental piece not without a certain science fiction kind of aural imaginativeness, but it is obviously music which carries within itself the germs of its own academicism. On the same program was the premiere of Girolamo Arrigo's *Quarta Occasione*, for seven voices and five instruments, based on a text by Eugenio Montale. This work is deftly written and has a simplicity and sobriety which are proof of real mastery in this young Italian composer. Moreover, here is a composer of great sensitivity who has a real feeling for poetry.

At the third concert a great row was caused by the premiere of Mauricio Kagel's *Sonant* for Guitar, Harp, Bass and Skin Instruments. Nothing in this work called for such a reaction from an audience that is rather accustomed to the most outlandish extravagances from young contemporary composers. This work is in a kind of sonorous, mannered, Baroque style, the "preciousness" of which is its whole value, meaning and *raison d'être*. The agreeable score is more decorative than expressive, rustling with insect noises and forest murmur.

The other two new works on this program were less convincing. The premiere of Gilbert Amy's Piano Sonata was disappointing, in spite of the marvelous performance by Yvonne Loriod. One is aware of Amy's true musicianship in this work, but one also notices an academicism and a post-Boulez formalism against which the young composers of today must exercise the greatest vigilance. The other premiere was the *Audio-Visual Concerto* executed by Nicolas Schoffer's musiscope, an instrument which intends to be sculpture and musical instrument simultaneously. In reality, slides are accompanied by a score on tape. The slides are of miscellaneous abstract art, Pierre Jansen's music is mediocre, and the total result is boring and old-fashioned. Here, a catcall would have been appropriate.

The last of the *Domaine musical* concerts was devoted in the main to the French premiere of Pierre Boulez' most recent work. This composer rarely programs his own works, which is unfortunate. Boulez' genius is one of the two or three prime musical influences in the world today. The work performed was *Pli selon Pli (Portrait de Mallarmé)*, which had already been given in part in Germany and Switzerland. The work came as a surprise to the *Domaine musical* audience, which is accustomed to more or less experimental scores rather than to works of such artistic merit. In listening, we were in the presence of a work that is not at all experimental in character,

and which, moreover, does not assume an avant-garde aggressiveness. Boulez' lyricism, so individual in nature, is luminously evident. It is rendered by a sonorous idiom of which the extreme refinement in structure and quality is especially appropriate for a portrait of Stéphane Mallarmé.

The nature of Boulez' evolution becomes clearer: it is toward enrichment. The composer has come a long way from the rarified and pointillist atmosphere of the *Marteau sans Maître*. *Pli selon Pli* is nourished by an infinitely denser, infinitely more generous musical substance, especially in the piano prelude, which is sumptuously rich, and in the closing *Tombeau*, which is a truly admirable symphonic episode. While vigorously original, Pierre Boulez does not at all disavow the heritage of such masters as Debussy and Messiaen, whose worthy successor he proves himself to be. The Baden-Baden Southwest Radio Orchestra had come to Paris for the occasion, and it proved to be one of the best present-day European orchestras.

The five concerts of *Musique d'aujourd'hui* are given in the Palais de Chaillot in cooperation with the Philharmonic Orchestra of the French Radio-Television network. Like those of *Domaine musical*, the concerts mingle "great contemporary classics with the newest works. But where the latter are concerned the esthetic gamut is wider, and they welcome works which are not always direct descendants of serial technique.

Thus, at the first concert we heard *La Fête Etrange* (based on the novel *Le Grand Meaulnes*), by Jean Durbin. This was its premiere, and the work was well received. Durbin, a young French composer, translates into music the very individual atmosphere of Alain Fournier's novel with much poetry, many refinements of sound, and with some unusual timbres. Durbin is probably still somewhat attached to impressionism, but he also makes skillful use of the latest musical techniques. Also having its first hearing was the *Cercle des Métamorphoses*, by Maurice Le Roux. Perhaps a little too willfully complex in conception, the work still shows the composer to be one of the most interesting musical personalities of today's young French school. It is too bad that this composer writes so little.

Another premiere was *Metastasis* by the young Greek composer Yannis Xenakis. The work, apart from a few awkward passages, showed incontestable originality. Final number on the program was the *Cinco Cantos de Lorca*, by Louis Saguer, a French composer of German origin. He has made a remarkable synthesis of today's expressive means. This very beautiful work ought to be known abroad.

At the second concert a *Notturno* by André Casanova was heard. It is perhaps a bit too drawn out, but still contains remarkable things which derive somewhat from Berg. Casanova is not well-known but was the first French

composer, however, to work in serial technique (his first work in this technique was written in 1944). The next item was Karlheinz Stockhausen's *Gesang der Jünglinge*, an electronic work which was, unfortunately, rather poorly reproduced by the loud-speakers of the Palais de Chaillot. This was a great disservice to this otherwise successful composition. Closing number was Humphrey Searle's *Journal d'un Fou*, based on Gogol. This work was a tremendous success, thanks especially to the principal singer, Jean Giraudeau, and to the young conductor, Pierre-Michel Le Conte.

Karl-Amadeus Hartmann's Seventh Symphony received its first performance in France at the fourth concert. The work is magnificently constructed and is completely Bavarian in its robustness. It made a tremendous impression on the audience, which gave the composer one of the loudest ovations of the season. It is rare for a Parisian audience to oblige a composer—whatever he may be—to make an appearance on the stage.

At the fifth and last concert, the Paris Premiere of *Anaklasis*, by the young Pole, Christopher Penderecki, was the most impressive work. This fascinating and unusual piece, despite its limited dimensions, made a great impression with its instrumental virtuosity. With Witold Lutoslawski's beautiful *Musique Funèbre*, which was performed at an earlier concert, the contemporary Polish school—which is attracting so much attention—was very well represented during the season.

—Claude Rostand

Florence

Maggio Musicale

For some months there had been doubt that the theatre would be completed in time for the first performance of the 24th May Music Festival. At 7:45 the evening of May 8 workmen were still hard at it, but at 8:34 the orchestra under Vittorio Gui struck up the National Anthem, President Gronchi was in his box, and the Festival was under way in the rebuilt Teatro Comunale of Florence.

Opening night offered a performance of *Don Carlos*. Maestro Gui, the orchestra and chorus were very fine. Mario Zanasi as Rodrigo was a much better artist than he was when I saw him in New York, and Paolo Washington as the Inquisitor gave his usual artistic performance. Herbert Graf's staging was thoroughly sound.

But the Theatre was the topic of conversation, and since the opening it has consumed more newspaper space than have the events taking place on its stage. The Florentines simply loathe it. They call it at very best a "movie palace." I must agree that the auditorium and all its appurtenances are on the "modern" side. Even the specially blown Venetian glass is far from classical. However, here is a house with some 2,100 seats, each of them comfortable, and each giving an unobstructed view of



Foto Marchiori

The rebuilt interior of the Teatro Comunale: "The Florentines simply loathe it"

the stage. With a few modifications in lighting and color the house will be very handsome, and even its severest critics cannot deny that it is functional—even to air conditioning, elevators, and three bars.

We moved into the Palazzo Vecchio the next evening for a concert by the Paranjoti Chorus. This group of 32 Indians—the men in black suits and colored turbans, the women in lovely saris—sang Palestrina, Purcell, Bach and others with exceptional, ethereal tone which, with their impeccable musicianship, made everything they sang a fascinating experience. They included a group of spirituals as well as music by their very knowledgeable director, Victor Paranjoti.

For the second opera of the Festival we were given an excellent performance of Strauss's *Arabella*, a first time for Florence. The young German maestro Heinz Wallberg conducted his well-trained forces with taste and a secure sense of drama.

Melitta Muszely gave a delightful performance of the name role, as did Hanny Steffek as her sister. Carlos Alexander has developed beautifully in these last few years, and brought authority and vocal intelligence to his interpretation of Mandryka. The rest of the cast was uniformly good, vocally and histrionically. Emmanuel Luzzati's sets were charming and were beautifully adapted to Frank de Quell's direction. The handling of the dance hall scene was particularly felicitous in its studied realism. Equally entertaining was the handling of the other hotel guests during the Act III confusion. It was a performance worthy of the Maggio Musicale at its best.

May 24 was devoted to an evening of music played by the Quartetto di Milano in the lovely Teatro della Pergola. The young men who make up this quartet acted as though they really loved music and were playing for themselves, with no consciousness

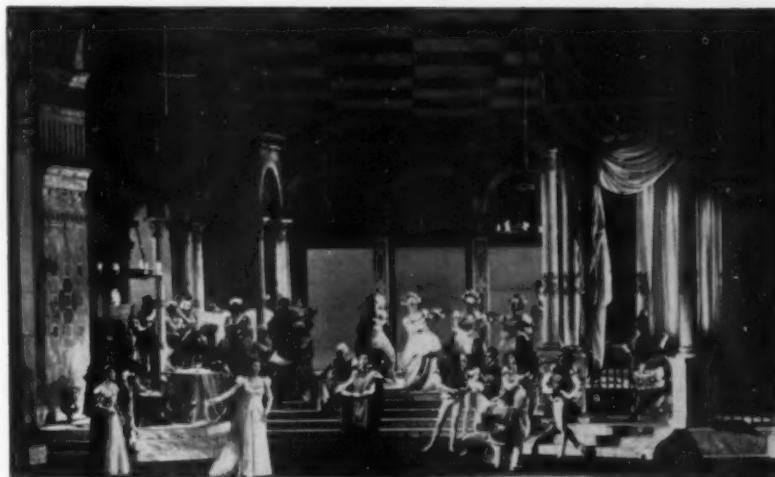


Foto Marchiori

The Merchant of Venice: "La Scala . . . found it too hard"

of the audience. Their readings of Galuppi, Donizetti, Ghedini, and Webern's Quartet, Op. 28, were precise in execution and deep and personal in feeling. Even the complex Webern received virtuoso treatment.

On May 25 the Comunale was the scene of the premiere of Mario Castelnuovo-Tedesco's setting in Italian, of *The Merchant of Venice*. This work won the Premio Campari in 1958, but was not given at La Scala because the management found it too hard to cast and produce. It remained for the composer's home town to undertake the presentation of this very good opera. And they did him proud.

Renato Cappelli gave us a Shylock of great depth, almost Boris-like in his miserable pride. Rosanna Carteri was an excellent Portia, not only in the trial scene in which she subjected her lovely voice to some fairly brutal vocalism, but also in the lyric measures of the last act, where she showed herself to be an artist of rare skill. Jolanda Meneguzzi was delightful as Jessica and Renata Ongaro was brilliant in her bit as Nerissa. Aurelio Oppicelli (Bassanio), Nino Puglisi (Antonio) and the other men were more than adequate. The sets and costumes by Attilio Colonello were as Venetian as a Tiepolo, and Margherita Wallmann's staging was superb. Franco Capuana conducted.

Aside from a bit of twelve-tone music in Act II, the composer has adhered to tonality and has not feared to acknowledge Verdi, Puccini, Strauss and Mussorgsky as his eminent predecessors.

The production of *Lohengrin*, May 28, was so fine that one could easily be convinced that it is "the best romantic opera ever written". Maestro Leopold Ludwig had rehearsed all his elements to near perfection. Frank de Quell directed the soloists and chorus to make the best use of Orlando di Collalto's fine sets and striking costumes. From the first phrases of the Prelude the audience was sure of an excellent performance.

Jutta Mayforth was a charming Elsa. Vocally she was not always secure, but at her best she was brilliant. Grace Hoffman's Ortrud was of rare caliber. She continues to improve and can now hold her own with any other contralto presently singing. Franz Anderson was a heavy-voiced, impeccable Telramund. Arnold Van Mill was an impressive and dignified King Henry.

But the revelation of the season was Sandor Konya as Lohengrin. This lyric-dramatic tenor not only sings the part with ravishing tone but acts the role of the Knight with all the youthful nobility that Wagner required. He made his American debut in San Francisco last fall in *Fanciulla del West* and also sang *Aida* and *Lohengrin* on the West Coast, and I understand he'll be at the Metropolitan this winter.

The next evening, May 29, we returned to the Pergola for an evening

of contemporary Italian music played by an orchestra of 60-odd musicians under the direction of Daniele Paris. The composers represented were Goffredo Petrassi, Mario Peragallo, Turi Belfiore, Luigi Nono and Niccolo Castiglioni. Nono's *Composition No. 1* was perhaps the most interesting of the works presented. However, Petrassi's Concerto for Flute and Orchestra (1960) made a brilliant showpiece for Severino Gazzelloni, one of Italy's foremost flutists. The small audience was enthusiastic and young maestro Paris and his orchestra were amazingly fine.

A quite different concert was given to a sold-out Comunale on May 31. The orchestra, under Charles Mackerras, played Liszt's Concerto No. 1 and *Totentanz*. Arturo Benedetti-Michelangeli was the magnificent soloist in both works.

Another packed theater greeted Arturo Benedetti-Michelangeli in a recital of Bach-Busoni, Scarlatti, Beethoven, Chopin, Mompou and Liszt. A 15-minute ovation was unproductive of an encore, but after the Liszt Polonaise No. 2, what more could he say with just a piano?

—Frank Chapman

Zagreb

First Biennale

The Muzicki Biennale Zagreb, which took place in the capital city of Croatia, May 17-24, was the first large-scale festival of modern music ever to be held in a Balkan country. This newcomer to European festivals presented an ambitious program in which avant-garde music had a prominent place.

Along with Poland, Yugoslavia is the most open-minded of the communist countries in artistic matters. For over

a decade there have been no restrictions on creative activity in the fine arts. Whereas Yugoslav painting has kept abreast of Western developments, and has produced abstract works that have received international acclaim, music has tended to remain more conservative. Only in recent years has there been an incipient "awakening" and composers such as Milko Kelemen, the *enfant terrible* of Yugoslav music, have begun to experiment with those post-Webern forms and techniques that have created such a stir in postwar Western Europe.

Kelemen, the Biennale's president, had the idea of organizing this festival, and Zagreb's progressive Mayor Vječeslav Holjevac took it up with enthusiasm. Josip Stojanovic, the local impresario, who was responsible for the smooth functioning of the complicated festival machinery, deserves special mention.

Yugoslav music was, naturally, well represented on the program. The diversity of styles and techniques displayed by living Yugoslav composers was striking. For most of them, tonality is an indispensable basis for composition, but within a tonal framework there are many different approaches. Stjepan Sulek's opera, *Coriolanus*, for instance, is romantic in conception and harmonic style, quite in the manner of Wagner, Strauss and Mussorgsky. Boris Papandopulo's Third Piano Concerto is also strongly rooted in tradition, but it makes occasional use of dissonance. It is a lengthy, virtuosic work with driving rhythms, tending at times to be ponderous and containing references to jazz. Milo Cirpa's *Three Encounters*, on the other hand, are clear, concise, unpretentious and pleasant, showing considerable affinity to French music. Dusan Radic's pseudo-surrealistic ballet, *The Ballad of the Vagabond Moon*, attempts to combine stylistic elements



Vječeslav Holjevac, Mayor of Zagreb, making a speech of welcome at the opening of the first Muzicki Biennale Zagreb



Magne Manheim, Kjetil Londaal and Sigmund B. Osa in native dress playing beautifully inlaid Hardanger fiddles

of Prokofieff and Bartok with jazz. It proved to be somewhat disappointing, in comparison to other works of this gifted young composer. Ivo Malec's orchestral *Movements in Color* are harmonically more "advanced", incorporating strong dissonance and bordering on atonality. And at the extreme end of the Yugoslav spectrum, Milko Kelemen's *Skolian* for orchestra employs serial techniques in a context that nevertheless remains personal.

Whereas the composers named above all write in a "cosmopolitan" style (at least in the works mentioned), others employ elements of folk music, in which Yugoslavia is exceedingly rich. In Natko Devcic's opera, *The Witch of Labin*, Istrian folk music is used in a context of freely dissonant tonality to achieve a synthesis in which folk elements constitute an integral part of the style. Ljubica Maric's *Songs of Space*, based on tombstone inscriptions of the sixteenth century, is one of the most successful works of this kind.

The Zagreb Opera gave an excellent accounting of itself in the operas by Sulek and Devcic and in outstanding performances of Britten's *Rape of Lucretia* (in a remarkable modern staging by Vlado Habunek) and Prokofieff's delightful opera based on Sheridan's *Dueen*. The Sarajevo Opera gave a guest performance of Mihovil Logar's *Nineteen Forty-one*, based on a political subject. The Belgrade Radio Orchestra and Chorus under Borivoje Simic, the Zagreb Soloists conducted by Antonio Janigro, and the Zagreb Philharmonic under Milan Horvat each contributed one program.

The Cologne New Music Ensemble, directed by Mauricio Kagel, gave the Yugoslav public and many Yugoslav musicians their first opportunity to hear live performances of the most "advanced" products of Western Europe and America. Polite and somewhat bewildered audiences listened to John

Cage's Piano Concerto with David Tudor as soloist, to electronic music by Ligeti, Eimert and König, and to other "way-out" pieces without batting an eyelash. Only Stockhausen's *Contacts* for piano, percussion and tape recorder evoked a brief demonstration, which was soon subdued by the applause.

The success of this first Biennale assures its continuation as a biennial event in the future. Its importance is twofold: on the one hand as a stimulus to Yugoslav composers, musicians and audiences, and on the other as a means of making Yugoslav music better known abroad.

—Everett Helm

Bergen

Norwegian Festival

The Bergen International Festival, founded in 1952, is supported by the Norwegian government, and by contributions from commerce and industry and from several counties in the western part of the country. The aims of the Festival are to reaffirm Norway's own cultural heritage and to strengthen artistic ties with the rest of the world.

Bergen was the birthplace and home of Edvard Grieg, and music by that composer occupies an important place on the concerts. In addition, midday recitals were held at his home, Troldhaugen.

Arvid Fladmoe conducted the Bergen Symphony ("Harmonien") in the opening concert, May 25, which consisted of a symphony by Bjarne Brustad, a contemporary Norwegian composer; *Bergliot*, a melodrama by Grieg; and Beethoven's Third Piano Concerto, with Claudio Arrau as soloist.

Rafael Kubelik was enthusiastically received in his two appearances as guest conductor of the Harmonien.

The Leningrad Symphony appeared in three outstanding concerts, two conducted by Eugen Mravinsky, and one

by Arvid Jansons. The concerts included music of Tchaikovsky, Prokofieff, Shostakovich, Beethoven, Sibelius and Grieg.

Ballet was represented by two programs. The first was performed by the Festival Ballet and contained three works: Gunnar Sonstevold's *Bendik and Arolilia*, William Walton's *Facade*, and Harald Saeverud's *Bluebeard's Nightmare*. Arvid Fladmoe conducted. The second program was devoted to Stravinsky's *Histoire du Soldat*.

The Parrenin String Quartet, from Paris, gave an excellent concert of quartets by Milhaud, Grieg and Beethoven.

Composers represented in an evening of contemporary Norwegian chamber music were Conrad Baden, Johan Kvandal, Gunnar Sonstevold, Knut Nystedt, Oistein Sommerfeldt and Edvard Hagerup Bull.

Two concerts were given in local churches. The first, in Fana Church, outside Bergen, featured the splendid Nan Merriman as soloist, and the gifted organist, Sigmund Skage.

The second church concert took place in the Domkirke in Bergen. The Festival Strings Lucerne, with soloists Rudolf Baumgartner, Birgitte Seeger and Christa Zecherle, gave a noble program of classical works.

An exotic feature of the Festival was the concert by the Paranjoti Chorus of Bombay. Victor Paranjoti, a conductor of the highest order, led the group.

The sensitive Norwegian pianist, Robert Riefling, gave an all-Grieg recital that brought new insights into the most important piano works.

The final concert of the Festival, June 11, once again offered the Harmonien Orchestra, conducted by Arvid Fladmoe. The all-Norwegian program gave the premiere of Arne Nordheim's *Canzona per Orchestra*. Grant Johannesen gave a beautiful, polished performance of the concert's featured work, the Grieg Piano Concerto, which, like a grateful dedication, is performed at every Bergen Festival.

—Mary Barratt Due



King Olav congratulating 90-year-old Gjendine Slalien, a friend of Grieg's who helped introduce the composer to the riches of Norwegian folk music

Copenhagen

Danish Festival

The 12th Royal Danish Ballet and Music Festival, under Royal patronage, was celebrated May 15-31. This season as in the past, Henning Bröndsted, manager of the Royal Ballet, has called in as guest choreographers such well-known figures of the dance world as Balanchine, Ashton, Robbins and Petit.

The Royal Theatre presented twelve ballets and six operas. Performances took place in Elsinore, Frederiksborg and Odense, as well as in Copenhagen. Among the foreign attractions were the Deller Consort, the Safford Cape Ensemble, and the Leningrad Symphony.

Ashton's eloquent *Romeo and Juliet*, to Prokofiev's score, was choreographed especially for the Royal Danish Ballet. It was the balletic high point of the Festival, with perfect scenery and with outstanding performances by Kirsten Petersen and Erik Bruhn.

The title role of Petit's *Carmen* was sexily danced by Kirsten Simone, with Erik Bruhn unsurpassable as Don José. Henning Kronstam, who till recently was cast mostly as oversweet princes, was appropriately satirical as the toreador. His performance of the title role of Petit's *Cyrano de Bergerac* was technically and expressively impeccable.

Wieland Wagner's production of *The Flying Dutchman* was the operatic sensation of the Festival. The orchestra and chorus under John Frandsen were a delight to the ear. Frans Anderson (The Dutchman), Anne Lund Christiansen (Senta), and Niels Möller (Erik) were brilliant. The last two were immediately engaged, along with six members of the chorus, to sing at Bayreuth.

The Prisoner, by Luigi Dallapiccola, and *The Wise Girl*, by Carl Orff, were also produced.

Three orchestra concerts with distinguished soloists took place at Tivoli. The first was conducted by Leopold Ludwig, and featured Blöndal Bengt-



Mogens von Haven
Henning Kronstam (with nose) in the title role of Petit's *Cyrano*

son's masterly playing of Dvorak's Cello Concerto. The second concert, under Svend Christian Felumb, presented two rhapsodies on different Paganini themes—the famous one by Rachmaninoff and a modern one by Niels Viggo Bentzon. Victor Schiöler, piano virtuoso, played both to perfection. Bruckner's Ninth was the main work at the third concert. The program was conducted by Carl Schuricht, and Nan Merriman was the excellent soloist in a group of Mozart arias.

—Alma Heiberg

Poland

Some New Composers

To understand the contemporary Polish musical world, it is necessary to go back several decades—to the career of Karol Szymanowski (1882-1937), next to Chopin the most eminent Polish composer.

When his career was beginning, Polish musical life was in a kind of stagnation, with the composers of the time in bond to the esthetics of Richard Wagner and, at best, to Richard Strauss. It was Karol Szymanowski who succeeded in directing the attention of young Polish composers to the newer tendencies in European music, as represented in the works of Ravel, Bartok, Prokofiev and Stravinsky. Our contemporary composers who are today shaping the character of Polish music are, in a real sense, Szymanowski's pupils and the heirs of his artistic ideas. Following are a few names and facts about the most talked of contemporary Polish composers.

Grazyna Bacewicz is an unusual phenomenon in the world of music. There is no other woman composer with such important and rich achievements. In 1952 and 1956 she won first and second prizes, respectively, in the Queen Elisabeth of Belgium composers' competition. This past year in Paris, during the Tribune des Compositeurs International Competition held under the

auspices of UNESCO, she won the highest mark for her *Music for Strings, Trumpets and Percussion*, with an overwhelming lead of 30 points over 60 other composers, among them such widely known figures as Goffredo Petrassi of Italy and André Jolivet of France.

Remarkably hard-working and energetic, Miss Bacewicz already has to her credit four symphonies, three overtures, six quartets, six violin concertos, one piano concerto, a concerto for string orchestra, symphonic variations, six string sonatas, two piano sonatas, a radio opera: *Adventures of King Arthur*, and other works. Until now her compositions were close to neoclassicism, but at present she is experimenting with dodecaphonic techniques.

Also outstanding among modern Polish composers is Witold Lutoslawski. He and Miss Bacewicz are the most often played Polish contemporaries in foreign music halls. Lutoslawski, an intellectualist, is very exacting, works slowly on his compositions, and is respected for his strong sense of responsibility. He has worked out his own distinct style and his own set of musical colors. He might be called a creative continuator of Bartok's artistic ideas, if one were to seek for musical antecedents. In 1959 he received the highest marks at the Tribune des Compositeurs competition for his *Funeral Music* for string orchestra. Among his other compositions are *Variations on Paganini* for two pianos (which has found a place in the repertoire of Vronsky and Babin, among others), his First Symphony, Little Suite, and Concerto for Orchestra. The latter work has been heard in the United States in Cleveland, New York and other cities.

Tadeusz Baird, with Lutoslawski, took top honors at the 1959 Tribune des Compositeurs competition with his *Four Essays for Orchestra*, which later were often played in many concert halls



Mogens von Haven
Frans Anderson as the Dutchman and Anne Lund Christiansen as Senta

throughout the world, among other places in Paris, Moscow, London, Leningrad, Rome and Vienna. This is a twelve-tone composition, but previously Baird had composed more than a dozen orchestra works which might be classified as late neoclassical and all of which were quite successful.

Apart from these composers and other outstanding ones who belong to the middle generation, there are a number of the younger composers who are very active and for whom dodecaphony is already a thing of the distant past. Like young creators in other epochs, they would like to erase all that is old, and in their opinion only *musique concrète* and electronic music merit lively attention.

The First Symphony by Henryk Gorecki, who is 27, was one of the most interesting and most discussed compositions at the Third International Festival of Contemporary Music, Warsaw, autumn 1959. During the 1960 Festival, Gorecki shocked his audience with an ultramodern work, *Impact*, for large symphony orchestra, with several sets of percussion instruments scattered around the orchestra, including a set of horseshoes of various sizes.

Krzysztof Penderecki, also 27, is another Polish modernist. His work, *Stanzas*, for soprano, reciting voice and ten instruments, was performed for the first time little more than a year ago. It was played during the Domaine musical in Paris and later at Palermo. During last year's Warsaw Festival, a work by Penderecki for mixed chorus and a chamber music orchestra, *Dimensions of Time and Silence*, was performed. It was radically modern in form but so full of strong and pure emotional content that it won appreciation even from opponents of the new music.

Everything preceding might be taken as proof that only music from ultra-to moderately modern is being played in Poland. But this is not so. In the repertoire of our 20 symphony orchestras there remain, as before, and in the

majority, the immortal works of Bach, Mozart, Beethoven and Brahms. When these works are performed the concert halls are filled with enthusiastic crowds. However, this does not preclude the fact that Polish audiences are also able to hear the most recent and the most modern works. In truth, we are interested in everything, regardless of what judgment we may pass later.

Aside from the very popular International Festival of Contemporary Music held each autumn in Warsaw, every five years we hold the most famous of all international Polish musical events, the Chopin Competition for young pianists. During the Competition people all over Poland hear radio broadcasts of the music of Poland's most cherished composer.

There is also the Poznan International Violin Competition in memory of Henryk Wieniawski, which will next take place in late 1962, and festivals of folk music and early music.

We feel that music should not be divided into traditional and modern, with preference for one over the other, but should rather be judged as good or bad.

—Jerzy Waldorff

Vancouver

Two Major Events

Two events dominated Vancouver's spring musical season—the Vancouver Festival Society-sponsored concert by the touring New York Philharmonic, April 22, and the Vancouver Opera Association's *Traviata*, May 4-13.

An audience of over 4,000 in the Exhibition Forum heard Leonard Bernstein direct his virtuoso ensemble in music of Hindemith and Brahms and in his own *Jeremiah Symphony*, with Jennie Tourel as soloist. The acoustics of this erstwhile hockey rink worked to the detriment of the strings, so that the only remaining memory of Hindemith's Concert Music for Strings and Brass is the playing of the brasses. The lush, facile scoring of the Bernstein

work was much less impressive than the superb musicianship of Miss Tourel.

The enthusiasm with which five sold-out houses greeted *La Traviata* in the Queen Elizabeth Theatre was justified by the high standard of the production. The promises of such a standard, implicit in the company's earlier presentations of *Carmen* and *La Bohème*, came to fulfillment in the brilliantly staged and costumed Verdi work.

As Violetta, Beverly Bower's realization of her role was well-nigh flawless in its vocal, visual and dramatic elements. If there was a moment when the taxing coloratura of *Sempre libera* was not tossed off with quite the ideal degree of abandon, there was ample compensation in the poignancy of her singing in the Act II duet with Germont and in the final scene.

The smoothly integrated production devised by the company's artistic director, Irving Guttman, in close collaboration with the musical director, Otto-Werner Mueller, was strengthened by Frank Porretta's Alfredo. This was a warm-voiced performance which gained in confidence and effect throughout the opera's run. But the production was weakened by the jarring element introduced by Igor Gorin's Germont, an interpretation which too seldom had cogent reference to the composer's intentions in voice or in stage movement.

Gail McCance's sets were just the right distance removed from the traditional to stimulate the imagination of opera buffs without alienating the large numbers discovering opera for the first time. Choreography by Grace MacDonald provided a vivid splash of Spanish color in Act III, and throughout the opera the small but effective chorus reflected its fine training under chorister Robert Morris. Canada's youngest professional opera company will present *The Tales of Hoffmann* next fall and *Rigoletto* early in 1962.

—Ian Docherty

Penance to Rome

We owe an apology to our correspondent in Rome, Fedele D'Amico. His report in the April, 1961 issue was shortened because of exigencies of space, but it was cut in such a way and in such haste that the meaning of certain passages was obscured or distorted. The opening paragraph (which was omitted) pointed out that the Rome Opera has lacked a permanent conductor for the past 20 years and an artistic director for two years. In short, it is in a bad way, and Mr. D'Amico's remark that it is able to give, on occasion, performances of a high level, lost its ironic point through this omission. His comments on a certain decline in the symphonic season of the Third Program on the radio were also omitted, which made the paragraphs on the works new to Italy seem to belong to the Santa Cecilia series, instead of to the Third Program. We shall not particularize further, but only assure Mr. D'Amico and our readers that such incidents will not recur. —The Editor



Beverly Bower and Frank Porretta in *La Traviata* in Vancouver

Barry Glass



MUSICAL INSTRUMENTS OF FIVE CONTINENTS



(large inset)
African Lyre
made of a human
skull and
antelope horns

(top to bottom)
Burmese
metallophone

17-century
Italian
harpsichord

Prehistoric
Peruvian trumpet

Japanese drum

(all instruments
from the Crosby
Brown Collection)

NATIONAL REPORT

Los Angeles

Standard Fare

During its West Coast tour the Concertgebouw Orchestra of Amsterdam made three appearances in the Los Angeles area. The opening concert, May 25, took place in Shrine Auditorium under the auspices of the Southern California Symphony Association.

Eugen Jochum conducted what was virtually the standard program offered by all visiting orchestras: Weber's *Freischütz* Overture, Strauss's *Till Eulenspiegel* and Brahms's First Symphony, with Marius Flothuis' *Symphonic Music*, Op. 59, a rather academic concession to novelty and Dutch pride in native talent. The playing was neat and clean under Mr. Jochum's direction, as it was in the program he conducted in Pasadena Civic Auditorium, May 26: Strauss's *Don Juan*, Schubert's *Unfinished Symphony* and Beethoven's *Eroica*.

But one felt that the fullest capacities and most deeply rooted traditions of the Concertgebouw were best realized in the concert conducted by Bernard Haitink on the Los Angeles Community Concert series in Shrine Auditorium, May 28. The program listed Mendelssohn's *Hebrides* Overture, Dvorak's Symphony No. 7, Bartok's Dance Suite (1923), and Suite No. 2 from Ravel's *Daphnis and Chloe*.

Beethoven's *Missa Solemnis* is hardly conventional student material, but under Roger Wagner's inspired training and conducting the UCLA A Cappella Choir and University Symphony gave the work

The largest exhibition of historic musical instruments ever held in America opened at the Metropolitan Museum of Art in New York on June 21 and will continue through Sept. 11. Nearly 1500 objects from the Museum's collection are being shown. The exhibition honors the International Musical Society and the American Musical Society, which meets in New York, September 5-11.

The development of musical instruments is traced from prehistoric times through the late 19th century and spans five continents: Europe, Asia, Africa, North and South America.

Among the more exotic items are an Indian stringed instrument in the form of a peacock, complete with feathers; a wooden tiger from Japan, whose saw-toothed spine emits rattling sounds when rubbed with a stick; lyres made of human skulls; the earliest known piano and an ornate model built for the great Crystal Palace exhibition; and wind instruments in the form of serpents and dragons.

a stirring and amazingly secure performance in Royce Hall, May 24. The professional soloists were Maralin Niska, soprano; Katherine Hilgenberg, contralto; David Poleri, tenor; and James Tippey, bass.

The season's final event of the Monday Evening Concert series, May 1, brought the West Coast premiere of Aaron Copland's *Nonet* for Solo Strings, conducted by Leo Smit. Much of the work is in Copland's best and most characteristic vein; one would only demur that it does not contain enough rhythmic variety to sustain its length. Mr. Smit appeared as piano soloist in Schubert's B flat Sonata and a group of short, ragtime-inspired pieces by Stravinsky, Milhaud and Hindemith. He also accompanied Marni Nixon's singing of Mussorgsky's *Nursery*, and was at the piano for Purcell's Sonata No. 10, with the string parts played by Eudice Shapiro, Nathan Ross and Victor Gottlieb.

Other events: Glenn Gould, on the Music Guild series, Wilshire Ebell Theater, April 25; Leontyne Price, soprano, Pasadena Civic Auditorium, April 28; Sabicas, Flamenco guitarist, Wilshire Ebell, April 28 and 30; After Dinner Opera Company, Hancock Auditorium, April 29; Lenox Quartet, on the Music Guild series, May 9; Adrienne Allert, pianist, Assistance League Playhouse, May 25; Arnold Steinhardt, violinist, Schoenberg Hall, May 26. —Albert Goldberg

San Francisco Opera Announces 39th Season

The 39th annual fall season of the San Francisco Opera (Sept. 15 to Oct. 26) will open with *Lucia di Lammermoor*, starring Joan Sutherland in her debut with the company. Besides *Lucia*, the series includes *Madama Butterfly*, *Turandot*, *Le Nozze di Figaro*, *Nabucco*, *Boris Godunoff*, *Die Meistersinger*, *Un Ballo in Maschera*, the United States premiere of Benjamin Britten's *Midsummer Night's Dream*, and the world premiere of Norman Dello Joio's *Blood Moon*.

The cast for the Britten work includes Mary Costa, Marilyn Horne, Margot Blum, Geraint Evans, Russell Oberlin, David Thaw, Claude Heater, Kiehl Engen, Herbert Handt and Andrew Foldi. *Blood Moon* lists Mary Costa, Irene Dalis, Albert Lance, Claude Heater, Kiehl Engen and Andrew Foldi.

The company will also offer 21 performances in Los Angeles, three in San Diego, one in Sacramento and two in Berkeley.

San Francisco

Spring Opera Debut

Spring Opera, which is sponsored by Spring Opera of San Francisco and produced by the San Francisco Opera, has proved that popular-priced opera need not be dully staged, poorly rehearsed and lacking in real style and

ensemble. And, in a magnificent switch from its predecessor, the defunct Cosmopolitan, it has shown beyond doubt that big star singers are not needed to create an atmosphere of vocal brilliance. To be sure, the low budget of the Spring Opera will prevent it from large-scale productions, but it looks as if it's turning into one of the most exciting Volksoper-type companies.

The first annual Spring Opera season opened to a near-capacity audience at the Opera House, May 2, with a revival of Gounod's fragile but touching *Romeo et Juliette*. Under Joseph Rosenstock's poetic and sensitive baton the performance had great musical value, and Allen Fletcher's tight, suspenseful stage direction was genuinely theatrical. The cast, selected by Kurt Herbert Adler, was ideally well-balanced, with Lee Venora an assured, girlish-voiced and believable Juliet, and Richard Verreau a very proper Romeo with an elegant lyric tenor voice not without a touch of Bjoerling. John Macurdy, as the Friar, and Richard Fredericks, as Mercutio, were superb, and local singers Janis Martin, as Gertrude, and Donald Drain, as Gregorio, demonstrated continuing and pleasing growth.

The season continued May 5 with an SRO *Bohème*, starring Miss Venora and George Shirley, the young tenor who was hired by Spring Opera several months before he won the Metropolitan Opera Auditions. Occasionally a top tone may sound a little unsupported, but he has a ringing voice of glowing, dark timbre, an agreeable stage manner, and a fine sense of style. He has nowhere to go but up, up and up. Henry Lewis, the young Los Angeles conductor, led the vibrant performance. A couple of times he let the proceedings slacken, but his slow tempos for the Act I arias were very successful in their projection of a mood of amorous yearning. Matthew Farruggio's staging was fresh and imaginative.

The Magic Flute, conducted with masterful wit by Joseph Rosenstock, was perfect entertainment. Vincent Porcaro's sets and staging allowed the show to move with effortless, fluid pace, and he succeeded admirably in forging the mish-mash of a libretto into a stylish and charming entity. His unit set included a central pavilion, some steps and a scrim, and good use was made of the lights.

There were delightful bits of stage business. In particular I remember the little animals who tiptoed around the stage while Tamino played his flute, and the wooden dance of Monostatos' bow-legged cohorts, not to mention the dragon from Chinatown.

The use of boys for the genii was an especially happy thought, and the 18th-century costuming can be defended as a return to the theatrical style of Mozart's day. George Shirley was absolutely flawless as Tamino (attention, Mr. Bing!), and Doris Yarick, Donald Drain and John Macurdy were excellent as Pamina, Papagena and Sarastro. The Spring Opera's revival of *Martha*

didn't have as strong a cast as some of its other performances, but Allen Fletcher's production deserves a big merit badge for daring to keep the old-fashioned, nonstreamlined mood.

Traviata boasted Mary Gray's moving, nonextreme Violetta and Richard Verreau's marvelously elegant Alfredo—a great job of singing! Henry Lewis' conducting had sweep, warmth and precision.

The season closed with Marilyn Horne's smooth and sexy Carmen.

Seldom has a low-budget operatic operation brought together such inspired conducting and such vividly theatrical stage direction, and maintained so constantly high a level of ensemble. The new San Francisco Volksoper is, then, a rousing artistic success. It didn't do too badly financially, either, with four sellouts and one near-capacity house.

In May, Stanislaw Skrowaczewski conducted the San Francisco Symphony, but, unfortunately, only for one program. Mr. Skrowaczewski is neither the warmest nor the most consistently inspired interpreter I've heard. His interpretations were sometimes too high-strung, but there was a headlong excitement in everything he did. The plasticity and relaxed fullness of the tone, the X-ray clarity of the texture and the

refinement of instrumental attack were all way above the usual level here.

Francis Whang, a young San Francisco pianist, played Mendelssohn's G minor Concerto with a winning mixture of ebullience, polish and style at the May 10-11-12 concerts. The program also included Everett Helm's well-written but rather uninteresting Symphony for Strings, Enrique Jorda's exceedingly curious performance of Beethoven's *Fidelio* Overture, and an intermittently fetching but dangerously bobbed *Pictures at an Exhibition*.

The Symphony closed its season on May 24-25-26, with Mr. Jorda leading a generally exciting performance of Berlioz' *Damnation of Faust*, with soloists Frances Bible, Richard Verreau and Donald Gramm, and choruses from Stanford University and San Jose State College.

Noteworthy non-operatic events included Fernando Germani's concerts at Grace Cathedral, April 21 to June 4, devoted to all the Bach organ music, and a program of Italian music effectively conducted by Gerhard Samuel, director of the Oakland Symphony, at the University of California Medical Center.

Mr. Samuel also recently led the Oakland Symphony in a concert per-

formance of Mozart's *Marriage of Figaro* which had great electricity and taste. The local cast, including Carole Bogard, Dorothy Cole, Margot Blum and Edgar Jones, projected the music with surety, and Madeline Milhaud was a helpful narrator. —Arthur Bloomfield

Ojai

Versatile New Director

After a disastrous attempt at cheap popularization last year, the 15th annual Ojai Festival reverted to its former high standards in a series of seven events May 19-21. Lukas Foss was the new musical director, and his versatile talents as conductor, pianist and composer, as well as his imaginative and enterprising programming, were responsible for the largest attendance the Festival has ever enjoyed.

The opening concert presented Mr. Foss as pianist and conductor. Directing from the keyboard, he played the piano solo part in Bach's Brandenburg Concerto No. 5 with sparkling virtuosity, while maintaining a firm ensemble from the orchestra and without detracting from the excellent violin and flute obbligatos of Eudice Shapiro and Arthur Glehorn.

He duplicated the feat in Bach's Cantata No. 146, *Wir müssen durch viel Trübsal*. The Roger Wagner Chorale sang with its usual skill, and the soloists were Maurita Phillips, soprano; Katherine Hilgenberg, alto; Richard Robinson, tenor; and James Tippey, baritone.

Between the Bach works Roger Wagner conducted a granitic performance of Monteverdi's *Magnificat Primo*. The concert was preceded by Renaissance brass fanfares played by students of Ventura County Schools, and during the intermission Mr. Wagner conducted madrigals on the lawn surrounding the Festival Bowl in Ojai Civic Center Park.

"A Day of American Music", May 20, began with a morning concert of contemporary chamber works in Nordhoff Auditorium. Ingolf Dahl's diverting Concerto a Tre was amiably performed by Eudice Shapiro, violin; Victor Gottlieb, cello; and Richard Dufallo, clarinet. Elliot Carter's String Quartet No. 2 had brilliant exponents in the Lenox Quartet, although the length and complexity of the work proved staggering to immediate comprehension. Leo Smit made enjoyable work of three piano solos: Ives's *Some Southpaw Pitching*, the pianist's own *Fantasy: Farewell*, and two *Blues* by Copland. Leon Kirchner, assisted by Miss Shapiro and Mr. Gottlieb, was at the piano for his two-movement *Trio* (1954) a substantial work in the composer's aggressively contemporary style.

An innovation this year was the participation of 20 students from California universities, colleges and conservatories as auditors and performers. The performers were heard in a varied program on May 19, and on the afternoon of May 20 works by student composers—Christopher Lantz, Paul Epstein, Stanley Silverman and Fred Myro—were heard.



Richard Weede

George Shirley, Lee Venora and Luisa De Sett in the San Francisco Spring Opera production of *La Bohème*

The day's final session of American music was an outdoor evening concert in the Bowl that contrasted jazz improvisation by Andre Previn, piano; Shelly Manne, drums; and Red Mitchell, bass, with so-called "classical" improvisation by the Improvisation Chamber Ensemble; consisting of Lukas Foss, piano; Richard Dufallo, clarinet; Charles De Lancey, percussion; and Howard Colf, cello.

The jazz players emerged the more popular, with remarkably clever extemporizations on themes from *West Side Story*. Mr. Foss's group was ingenious enough, but their work sounded much like all other contemporary music in the Webern-Schoenberg category. The program began with Mr. Previn playing the *Masque* from Bernstein's *Age of Anxiety*, with Mr. Foss conducting the ensemble, and concluded with Mr. Foss and Mr. Previn playing as an encore, a Mozart Rondo for piano duet. After all the noodling, Mozart sounded most lovely.

After all the contemporary sounds, the morning concert of May 21 provided balm for bruised ears. The Lenox Quartet, augmented by Mr. Dufallo's sensitive clarinet playing, gave a charming performance of Mozart's Clarinet Quintet. Howard Colf and Leo Smit were musically and satisfying in Beethoven's Sonata for Cello and Piano, Op. 102, No. 1. Mr. Colf and Milton Thomas, violist, joined for a not very noteworthy Beethoven novelty, the *Eyeglass* duet. The best was Mendelssohn's joyous and unfamiliar Sextor, incredibly composed at the age of 15, dazzlingly performed by members of the Lenox Quartet, with Mr. Smit, piano, and Peter Mercurio, bass.

The most ambitious program of the series was the final afternoon concert, May 21. Mr. Foss conducted the excellent orchestra in Stravinsky's complete *Pulcinella*, with the vocal parts ably handled by Maurita Phillips, Richard Robinson and James Tippey. Neither Webern's six-and-a-half-minute cantata, *Das Augenlicht*, nor two excerpts (*Unescapable* and *The Wish of the Lover*) from Schoenberg's Choral Pieces, Op. 27, added much to the composers' reputations, although the Roger Wagner Chorale managed their problems expertly, with obbligati in the latter by Miss Shapiro, Mr. Gottlieb, Mr. Dufallo, and Saul Babitz, mandolin. Two chansons by Hindemith, *Winter* and *Orchard*, for a *cappella* chorus, were less problematical and far more charming.

For a close Mr. Foss conducted a partly staged performance of his nine-minute opera, *Introductions and Goodbyes*, to a libretto by Menotti. It is an amusing, frothy setting of introductions and farewells at a typically senseless cocktail party, with the text consisting only of the names of the guests. Howard Chitjian did stylishly with the single singing role. The chorus interjected comments, and silent actors in a neat set at one side of the stage portrayed the motley array of invited characters.

—Albert Goldberg



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ZABALETA

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Dallas

Kletzki's Farewell

The Dallas Symphony will have a new conductor next fall, and Dallas will get the touring Metropolitan Opera next spring, after a hiatus of one season.

Paul Kletzki, who asked to be let out of his contract as musical director next season, has conducted his final concert and departed for Europe. Georg Solti will arrive in November to take over the Dallas post.

Things looked bleak when Maestro Kletzki, whose parting was amiable, asked to be freed of his contract for health reasons. An empty podium in Los Angeles, the imminent retirement of Charles Munch in Boston, and the illness of Fritz Reiner in Chicago afforded tempting opportunities for conductors in search of major positions in the United States.

In the face of this competition, a resourceful committee of the Dallas Symphony Board, headed by Mrs. Samuel Shelburne and Warren Leslie, went out and pulled a brilliant coup: they got Solti, who had resigned the Los Angeles post before ever assuming it.

Solti, who for the 1961-62 season will only be able to conduct nine weeks of the season because of previous contracts, will be known as senior conductor. He has named Donald Johanos, the young American who has been associate conductor of the Dallas Symphony since 1957, to be resident conductor. (Mr. Johanos was one of the young American conductors spotlighted in the May issue of *MUSICAL AMERICA*.)

There will be some guest conductors, including Pierre Monteux. The spring tour, for which Solti will not be available, will be conducted by Laszlo Somogyi.

The Dallas subscription series, moving from the 4,100-seat Music Hall to the newly remodeled, 2,500-seat McFarlin Auditorium at Southern Methodist University, will split into Sunday and Monday pairs of concerts.

Kletzki's final concert, April 10, was lent added interest because the soloist was Van Cliburn, not unexpectedly Dallas' favorite pianist. The Music Hall was packed. The solo vehicle was the Brahms B flat Concerto. Mr. Cliburn had a little trouble with the chords, but it was otherwise big in scale and full of excitement.

Kletzki had programmed the Prokofiev Fifth to end the program, but, since it was so special an occasion, he took the prerogative of switching to something closer to his heart, the Brahms Fourth. It was a highly individual reading. We have never heard it taken at so fast a tempo and it was, withal, a rouser. Mr. Johanos conducted the final concerts of the season, including a Bach St. Matthew Passion distinguished for structure, vitality and warmth.

The Metropolitan Opera and the Dallas Grand Opera Association, sponsors of the spring seasons in Dallas, were not able to get together for this spring, and Mr. Bing canceled Dallas out of the tour.

But Arthur Kramer, Jr., president of Dallas Grand Opera, has got the backing to bring the Metropolitan Opera back next spring for a full week, May

7-12. There will be seven performances, instead of the four weekend performances that have been traditional for 17 seasons.

As for Mr. Bing's pronouncement, aimed at Atlanta and Dallas, that the Metropolitan will not perform for segregated audiences, Dallas anticipates no trouble.

"There is no problem here," says Mr. Kramer. "We have never told our Negro patrons that they could not sit here or there in the audience."

Meanwhile, Dallas' own Civic Opera has announced three of the four productions which it will give, in two performances each, next fall. Joan Sutherland will return to the scene of her American debut. The opera—if you hadn't guessed—will be *Lucia di Lammermoor*, which she will also sing at Chicago, San Francisco, and the Metropolitan next season. Renato Cioni will be the Dallas Edgardo.

Dallas Civic Opera has also announced *La Bohème*, with Ilva Ligabue, in a production designed by Lila di Nobili, November 6 and 12, and *Thais*, with Denise Duval, Luigi Alva, Regina Sarfaty and Joan Marie Moynagh, at a matinee November 12 and an evening performance still to be dated. Designer-director Franco Zeffirelli, whose Palermo *Lucia* will be borrowed, will also direct *Thais*, which John Tsarouchis will design. There will be a fourth opera, not yet announced. Nicola Rescigno will conduct. —Eugene Lewis

Bethlehem

Bach Choir Excels

The 54th Bethlehem Bach Choir Festival began with overcast skies and rain on the opening day, May 19. This did not put a damper on the proceedings as much as did the fact that John McCollum, the tenor soloist and a great favorite of this audience, was stricken with laryngitis the day before. This meant the elimination of his solos at both the afternoon and evening concerts.

The program consisted of the Motet, *Sing Ye to the Lord a glad new song*, and the Cantatas Nos. 76, *Die Himmel erzählen die Ehre Gottes*, and 104, *Du Hirte Israel höre*. The motet, a choral tour de force, was sung a cappella under Ifor Jones's dynamic direction. The Choir, especially in the final fugue, made one's hair stand on end.

Other notable highlights in this program were provided by the soloists: Marguerite Willauer, soprano; Mary MacKenzie, contralto (who was making her Bach Festival debut); and the noted bass and Bach interpreter *par excellence*, Yi-Kwei Sze. Mr. Sze's beautifully shaded and memorable rendition of the pastoral aria for bass and strings in Cantata 104 was one of the high points. Miss MacKenzie's self-effacing artistry and effortless singing proved to be a decided asset.

The evening concert, despite the downpour, found the participants in an even more exalted state of inspiration



Bach Festival audience outside the Packer Memorial Church

than did the afternoon. Aside from the exultant Cantata No. 182, *Himmelskönig, sei willkommen*, there were heard for the first time at these festivals the *Missa Brevis* No. 4 in G major and the Cantata No. 165, *O heil'ges Geist—und Wasserbad*.

Mr. Jones is apparently no stickler for the letter of the law in such matters as ornaments (which when not eliminated entirely were often begun on the principal note) and in crescendos and diminuendos (his being more appropriate to the Mannheim of Mozart's day than to the Leipzig of Bach's). Mr. Jones succeeded, though, in communicating the warmth and drama of Bach's music as few more scholarly conductors could, or perhaps would dare to. There is no denying the fact that Mr. Jones knows how to put Bach's music across so that it speaks its message in the most telling terms. At least one concession was made to historical precedent—a harpsichord was used for the continuo in the cantatas.

Aside from the stunning singing of the choir in the *Gloria* and *Cum Sancto Spiritu* of the *Missa Brevis*, there was the masterly delivery of the difficult bass aria, *Gratias agimus*, by Mr. Sze, and the beautifully blended voices of Miss Willauer and Miss MacKenzie in the *Agnus Dei*. Miss Willauer distinguished herself further with her expert handling of the opening fugue for soprano and strings in Cantata No. 165. Miss MacKenzie was heard to excellent advantage in the arias, *Ich habe ja, mein Seelenbräutigam* (No. 165), and *Leget euch* (No. 182). In the latter, William Kincaid's beautiful flute obbligato deserves mention.

On the morning of May 20, Agi Jambor played the Clavier Concertos in G minor, A major and D minor with the strings of the Festival Orchestra. The first and third were played on the piano, the middle one on the harpsichord. This incongruity served one useful purpose—it demonstrated that the piano is no match for the harpsichord in the performance of these works. Nor do its thick tones blend with the strings as does the silvery brightness of the harpsichord. Miss Jambor performed them skillfully, if too romantically.

The climax of the festival came in the afternoon, with an overwhelming performance of the B minor *Mass*. Along with the Choir's electrifying singing of the *Gloria* and *Credo*, and the mounting tension and imaginative treatment of the *Sanctus*, there were equally memorable performances by the soloists: Mr. Sze in the *Quoniam Tu Solus* and *Et in Spiritum Sanctum*; Miss MacKenzie in the *Agnus Dei*; and Henry Nason, a capable and poised young tenor from Rochester who was hastily summoned to replace Mr. McCollum, in the *Benedictus*.

David Madison was again the Orchestra's concertmaster, Vernon de Tar the organist, and Mary H. Givens the harpsichordist. The instrumentalists, as in the past, were from the Philadelphia Orchestra. —Rafael Kammerer

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Chicago

New Theatre Opened

Final spring concerts by the Chicago Symphony Orchestra, and the first local visit by the Metropolitan Opera since 1958, were major events here in April and May. Coupled with the town's interest in the four Metropolitan performances—*Aida*, *Martha*, *Turandot*, *La Traviata* (May 12–14)—was the interest in the opening of the new salmon and gold theatre at McCormick Place. The steeply raked main floor and the hovering balcony accommodate 5,086. Until the Metropolitan's opening night, however, acoustics were a question mark, since the premises had not even been carpeted until the morning of May 12. To the extreme discomfort of audiences on May 13 and 14, when an unseasonal spell of muggy summer weather settled upon the city, air conditioning was not yet in operation, although it was promised by Moiseyev time, June 5–10.

The hall fans out from a stage aperture 90 feet high and 156 feet wide, masked with soft gray drapes above and on each side, and the pit is raised and lowered on hydraulic lifts. Wide aisles allow the house to be emptied in five minutes, and the main foyer at McCormick Place supplies a spacious intermission lobby even for capacity audiences. No Chicago theatre now in use transmits the singing voice so faithfully. There is clarity and carrying power aplenty without distortion. Natural balances prevail, though the closer up front one goes, the more stereophonic an orchestra becomes. The hall features sufficient and pleasing reverberation, even when full, but there was no overhang or echo in any of the several widely scattered locations tested.

The Chicago Symphony's concluding weeks gave us Fritz Reiner performances, distinguished by passion and vintage sensibility as well as orchestral spit and polish, of Dvorak's G major Symphony (No. 8, called No. 4), Mozart's *Paris* Symphony, Bartok's Violin Concerto (with Isaac Stern), and Beethoven's First and Ninth Symphonies, which were later recorded. Phyllis Curtin, Florence Kopfleff, John

McCullum and Donald Gramm formed the best-rehearsed and balanced solo quartet in memory, and Margaret Hillis' Symphony Chorus was heard at the peak of its form. On April 30 the Concertgebouw Orchestra of Amsterdam played a single program in Orchestra Hall under Eugen Jochum's direction: Strauss's *Don Juan*, Marius Flothuis' conservative but absorbing *Symphonic Music* (1957), and Beethoven's *Eroica* Symphony.

There was a Mozart-Schubert Festival May 2–4 in Simpson Theatre, sponsored by Free Concerts Foundation, that featured Leon Fleisher, Benny Goodman, Sara Endich and Sidney Harth, along with members of the local Festival String Quartet, in chamber music and song. Only in Mozart's Clarinet Quintet did execution approach good ensemble.

There were programs of music by William Schuman (April 17 in Fullerton Hall) and Leon Kirchner (May 3 in Mandel Hall). With commendable intentions but wayward violins, the Walden String Quartet undertook Schuman's grim, gripping Quartet No. 4, following which the young Chicago Concert Singers (Thomas Peck, conductor) were notably polished in excerpts from *The Mighty Casey*. Kirchner was represented by the Lenox String Quartet in his First and Second Quartets. The composer was pianist in a performance of his Trio (1954).

The delight of 900 listeners in Studebaker Theater on April 21 was an all-Hugo Wolf concert by Elisabeth Schwarzkopf, who has not sung so well here since 1956, or with so few interpretive mannerisms. Rafael Puyana made his local debut in the same theatre on April 14, and on April 23, David Bar-Illan came to Orchestra Hall for the first time.

Other events: the Chicago premiere of Aaron Copland's austere and fragmentary Nonet, played tentatively, at best, on May 7 in the McCormick Place Little Theatre; the United States premiere that same afternoon, in Fullerton Hall, of Alexander Brott's sinewy, better-than-just-clever *Three Astral Visions* for string orchestra, by the Chicago Chamber Orchestra with the composer

as guest conductor; Studebaker Theater performances, by local singers, of Toch's *Princess and the Pea* and Donizetti's *Campanello*, under Herbert Zipper's direction (April 26, May 3); Elaine Skorodin, violinist, May 2 in Orchestra Hall; Sheldon Shkolnik, pianist, May 7 in Orchestra Hall; and the National Ballet of Canada, dancing *Coppelia* complete, May 7 in the Civic Opera House.

—Roger Dettmer

Chicago Lyric Opera Announces Season

The Lyric Opera of Chicago has announced details of its forthcoming season at the Civic Opera House. Opening on Oct. 14 with *Lucia di Lammermoor*, starring Joan Sutherland in her Chicago debut, the seven-week season will end on Dec. 2. Nine operas are scheduled. In addition to *Lucia*, they are: *Don Giovanni*, *Mefistofele*, *Fidelio*, *La Forza del Destino*, *Barber of Seville*, *Cosi fan Tutte*, *Andrea Chenier*, and the premiere of Vittorio Giannini's *The Harvest*. All performances except opening night are subscription.

Artists returning to the Lyric roster are: Tito Gobbi, Giulietta Simionato, Mariano Caruso, Leopold Simoneau, William Wildermann, Fernando Corena, Birgit Nilsson, Richard Tucker, Walter Berry, Boris Christoff, Carlo Bergonzi, Eileen Farrell, Christa Ludwig, Elisabeth Schwarzkopf, Sylvia Stahlman, Renato Cesari, Gian Giacomo Guelfi, Hans Hotter, Mary MacKenzie, Teresa Stich-Randall, Jon Vickers and Eberhard Waechter.

Appearing with the company for the first time are: Luigi Alva, Ilva Ligabue, Vera Magrini (U.S. debuts), Geraint Evans, Marilyn Horne, Irmgard Seefried, Joan Sutherland, Shakeh Vartessian (all Chicago opera debuts), and Mario Zanasi.

Conductors include: Maestro Antonino Votto (return appearances), Andre Cluytens, Vittorio Giannini (Chicago opera debuts), Peter Maag and Carlo Felice Cillario (United States debuts). Mr. Giannini will conduct his own opera, *The Harvest*, which is being presented under the Ford Foundation grant for the production of native operas.

Oliver Smith will design settings and costumes for the Giannini work, and negotiations are underway to secure the services of Jose Ferrer as stage director. Casting for *The Harvest*, still incomplete, includes Marilyn Horne, Geraint Evans and William Wildermann.

It is expected that the sets, costumes and stage direction of Franco Zeffirelli will be available for the *Lucia* production.

Contracts have also been signed with Italian stage directors Riccardo Moresco (*Mefistofele*, *La Forza del Destino*) and Enrico Frigerio (*Andrea Chenier*, *Barber of Seville*). Christopher West will rejoin the company for the third consecutive season to direct *Cosi fan Tutte* and *Fidelio*.



Blackburn

At a garden party in El Paso for the Concertgebouw Orchestra: Enrique Balsteros, Mexican Consul General; Mrs. Peggy Blackburn, Community Concert representative; Eugen Jochum, conductor; Mrs. Paul Heisig, vice president, and Richard Feuille, president of the El Paso Concert Association; and Bernard Haitink, conductor

Nashville

Prosperous Season

The Nashville Symphony has just given the last pair of its subscription concerts, bringing to an end the best and most prosperous season in its history. The organization has moved into the \$100,000-plus bracket for its budget and has become a fixed asset in the cultural and educational activities of the community.

It is also attracting more and more attention in quarters that might prove helpful. Early this year, for example, the House of Representatives and the Senate of Tennessee passed a joint resolution, which was approved by Governor Buford Ellington, inviting the symphony to play before a joint session.

On Feb. 1 the concert was given in the chamber of the House of Representatives. Willis Page, the permanent conductor, offered four numbers calculated neither to bore nor to tax the musical capacities of his audience: Sousa's *Stars and Stripes Forever*, the Overture to Verdi's *Forza del Destino*, Strauss's *Blue Danube Waltz*, and the Symphonic Selection from Bernstein's *West Side Story*.

Roberta Peters, a favorite with local music lovers, was scheduled to sing with the Symphony, but illness prevented her appearance. She has, however, been booked for next season. At the 11th hour Frances Yeend's services were secured. She had appeared here before but this concert established her in local esteem.

Henryk Szeryng made a lasting impression. Although he offered the shop-worn Lalo *Symphonie Espagnole*, he played with such brilliance and warmth, and with such secure support from Willis Page and the Orchestra, that it resulted in a revivifying performance of the work.

Page listed a taxing program for the last subscription concert in March. It began with a Passacaglia and Fugue by a young Canadian composer, Harry Somers, followed by the Lalo, and closed with Mahler's First Symphony. The Somers piece, by no means easy to play, had little to offer save that it showed that the composer knew how to write a fugue and how to orchestrate with some degree of skill.

The Mahler work might well have proved too ambitious for the local players, especially since they had never attempted it before. As a matter of fact it was performed with telling effect. Page knows the work well; he also knew what he wanted, and he got it.

Community Concerts ended its season with a concert by the Concertgebouw Orchestra. Janos Starker was another Community attraction that made a deep impression.

The season was also enlivened by visits from The Little Orchestra Society in a fine performance of Handel's *Judas Maccabaeus*, and by concerts by E. Power Biggs, the Concordia Choir, Richard Tucker, Yi-Kwei Sze, and David Bar-Ilan. —Sydney Dalton

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Music Information Center

With the cooperation of the Department of Commerce and Public Events of the City of New York, the 57th Street Music Tree Society (representing publishers, record companies, management firms and other "music people") discussed at a recent meeting various ways of making available to tourists information concerning music events in the metropolitan area and, eventually, throughout the country.

It was decided to negotiate for a vacant store, on 57th Street between 6th and 7th Avenues, that would become a clearing house of music information for tourists. The project is in line with the Federal Government's recent drive to provide better information and services to foreign visitors. Details on where to send booklets, brochures, listings, and other informational items will be announced shortly.

Lawrence Tibbett Memorial

The American Guild of Musical Artists, in cooperation with the New York Public Library, is establishing, in honor of the late Lawrence Tibbett, a fund for the purchase of books, manuscripts and librettos.

The collection will be housed in the Library-Museum of Lincoln Center, and will help to complete the Library's collection of Americana.

In addition, AGMA plans, with its own funds, to commission a bust of the renowned baritone to be placed in the Center's new Metropolitan Opera House.

Those who wish to contribute to the fund should make checks payable to The Lawrence Tibbett Book Fund of the New York Public Library, and mail them to AGMA, 1841 Broadway, New York 23, N.Y.

Asia Society Sponsors Cultural Exchange Program

Paul Sherbert, director of the Asia Society, has announced a new international exchange program for the 1961-62 season, which will bring leading Asian artists and companies to this country.

The Asia Society Performing Arts Program, as it is called, comes in response to requests from colleges and universities, centers for Asian study, and from art museums. Designed as a noncommercial, nonprofit venture, the Program has been started on an experimental basis. Large cities, college towns and remote educational centers are included in the first season's itinerary, which to date lists 120 engagements for three attractions: Ravi Shankar, Indian sitarist and composer, and his chamber ensemble; Indrani, Indian dancer, with a company of three musicians and three dancers; and The Ceylon National Dancers.

Isadora Bennett, director of the Program, has announced that although bookings started late in the season, over

85 educational and cultural organizations have already responded and that all three tours have had to be extended. Offices are located at 147 West 55th St., New York 19, N.Y.

Datelines . . .

Brooklyn. — The Brooklyn Opera Company, directed by Guido G. Salmaggi, presented a spring season of seven operas in six performances at The Brooklyn Academy of Music, 30 Lafayette Avenue, beginning Saturday evening, April 8, with *Il Trovatore*. Other operas given were *Tosca*, April 14; *Carmen*, April 22; *Madama Butterly*, April 29; *La Bohème*, May 6; and the double bill *Cavalleria Rusticana* and *I Pagliacci* May 13.

The singers included Kurt Baum, Giovanni Consiglio, Charles K. L. Davis, Glen Ellsworth, Howard Fried, Alessio De Paolis, Eddy Ruhl, Constantino Gero, Rudolf Petrak and Orrin Hill, tenors; Arthur Budney, Ercole Bertolino, Russell Christopher, Cesare Bardelli, Roy Hausen and Baldo Baldi, baritones; Louis Sgarro, Salvatore Baccaloni, Irwin Densen and Jon Salvador, basses; Herva Nelli, Mjerial Bjorken, Elizabeth Cole, Judith Mallin, Joy Johnson, Olivia Bonelli, Elaine Malbin and Rita Wynne, sopranos; and Jean Sanders, Joann Grillo, Maria Martell, Harriet Senz and Barbara Metropole, mezzo-sopranos.

Conductors included Kurt Adler, Carlo Moresco and Otto Lehmann and stage directors are Desire Defrere, Anthony Stivanello and Fausto Bozza.

New York. — Among this year's winners of Guggenheim Foundation Awards in music and dance were Paul Taylor, choreographer and dancer, and William Weaver Austin, professor of music, Cornell University.

New York. — Frank E. Taplin was recently elected president of the National Council of the Metropolitan Opera. He was formerly chairman of the executive committee.

Bear Mountain, N. Y. — The Empire State Music Festival, recently threatened with cancellation due to insufficient funds, has been reinstated. The inclusive dates are July 12 through August 6, and performances are held at the Anthony Wayne Recreation Area, Bear Mountain-Harriman State Park.

Opera, symphony and ballet performances are scheduled, including *The Pearl Fishers*, *La Bohème*, *Madame Butterfly*, *La Traviata* and *The Barber of Seville*; the New York City Ballet; and Sir Eugene Goossens conducting the Empire State Symphony Orchestra, marking the American return of the noted conductor.

New York. — The Eastman Boomer Management has announced that the Canadian Opera Company will make its first tour of the United States next season in an English version of *La Bohème*.

Hollywood, Cal. — Columbia Festivals Inc. and the Hollywood Bowl Association have announced co-sponsorship of a new series of concerts in Hollywood's outdoor Pilgrimage Theatre (Aug. 9, 13, 16), featuring Jascha Heifetz, Gregor Piatigorsky, William Primrose and other artists. The series marks the first joint public appearances of Heifetz and Piatigorsky in over 10 years.

Caracas, Venezuela. — Giorgio D'Andria, general director of the Caracas (Venezuela) Festival has postponed this year's program due to the disbandment of the orchestra. The season has been re-scheduled for June 10 to July 4 of next year.

Philadelphia. — The Philadelphia Grand Opera Company is formulating plans to construct an \$8,700,000 air-conditioned opera house. Also planned are schools associated with the opera company in order to train young talented people for chorus, ballet and stage design.

New York. — The Metropolitan Opera Association has entered into a long-term lease of the present Metropolitan Opera House site to begin when the new Metropolitan Opera House is completed in Lincoln Center for the Performing Arts. The lessees are Jack D. Weiler, Robert H. Arnow and Irwin S. Chanin of New York City and Benjamin Swig of San Francisco.

Upon delivery of the property in late 1964 or early 1965, yearly rental payments, which will gradually increase, will begin in the amount of \$200,000. When the Metropolitan vacates the property, the present opera house will be demolished and replaced by a modern office or commercial building. It is anticipated that demolition will commence in 1964. The United States Trust Company of New York represented the Metropolitan Opera in the negotiation of the lease.

New York. — Dick Shory's Percussion Pops will make its first tour this coming fall. The attraction will go as far south as Austin, Texas.

New York. — Alfredo Salmaggi, opera impresario, has received a \$40,000 grant from the Italian government's Department of Sports and Theatrical Arts for the outdoor opera series he is presenting at Randall's Island in New York during July and August. The grant was made in recognition of Mr. Salmaggi's efforts in behalf of popular-priced grand opera in the United States for the past four decades, with a repertory drawn largely from Italian works.

St. Louis, Mo. — Robert H. Orchard, president of the Civic Opera Association of St. Louis, and Elihu M. Hyndman, president of the St. Louis Grand Opera Guild, have announced the merger of the two organizations. Independent organizational structures will be maintained, but both will be governed by an interlocking directorship.

MUSIC IN NEW YORK

Warfield Outstanding In Porgy and Bess

Opening night, May 17—William Warfield (Porgy), Martha Flowers (Bess), Billie Lynn Daniel (Clara), Jerry Laws (Mingo), Rawn Spearman (Sportin' Life), Irving Barnes (Jake), Barbara Webb (Serena), Ned Wright (Robbins), Scott Gibson (Jim), Joseph Crawford (Peter), Edna Ricks (Lily), Carol Brice (Maria), James Randolph (Crown), Harry Bessinger, Howard Payo (Policemen), William Coppola (Detective), Norman Grogan (Police Sergeant), Wanza King (Undertaker), Alyce Webb (Annie), Eugene Brice (Frazer), Arthur Williams (Nelson), Doreese Duquan (Strawberry Woman), Clyde Turner (Crabman), Eugene Wood (Coroner). Julius Rudel conducting. Staged by William Ball.

This revival of *Porgy and Bess* at City Center confirmed several feelings about the work that I have had for some time. First, it is an opera in the best sense of the word, and those who attempt to qualify it as "folk-opera" or "musical comedy" are kidding themselves or trying to kid the public. Second, as an opera, it is probably the finest such effort by an American (perhaps for a long time to come) and can surely hold its head high among 20th-century opera.

Again and again *Porgy* is imprinted with the dramatic surge and the sureness of vocal writing and orchestration that mark a major operatic work. From the Prelude (no mere potpourri of tunes) on, one has a sense of immediacy and significance.

William Warfield was heard as Porgy for the first time in New York, though he re-created the role in the 1952 revival which toured extensively. This is a master interpretation. His fine voice, with its range of pathos and joy, and the reality of his dramatic conception pack quite a punch. His look when Bess says that she has promised to return to Crown, and the murder of Crown and Porgy's subsequent yell,

Review of Carnival!
—on stage and records: page 25

"Bess, you got a man," are overpowering in their effect.

Unfortunately the remainder of the cast were not in Mr. Warfield's class and the production as a whole lacked the pace and continuity of *Show Boat* and *South Pacific*. The sets were very fine but the stage direction was too stylized and fake. William Ball missed quite a chance to make this production a hard-hitting, flesh-and-blood thing. Instead, he settled for a stereotyped approach of showing the Negro in two extremes—as a smiling, happy-go-lucky, who-cares type, and as a fear-ridden, superstitious revivalist.

Julius Rudel did not seem to have the score as firmly in his grasp as he did the preceding productions. Balances were often poor and the coordination between pit and stage was frequently shaky.

—John Ardoin

Pal Joey Returns In Sparkling Revival

New York City Center. Opening night, May 31—Book by John O'Hara. Lyrics by Lorenz Hart. Music by Richard Rodgers. Directed by Gus Schirmer, Jr. Musical direction by Jay Blackton. Settings and lighting by Howard Bay. Choreography by Ralph Beaumont. Costumes by Frank Thompson. Starring Carol Bruce, Bob Fosse, Sheila Bond and Harvey Stone, with Eileen Heckart, Christine Mathews, Charles Reynolds, Jack Waldron, Alexander Clark, Emory Bass and Joe Milan.

After twenty years, *Pal Joey* is still a smash hit. The New York City Light Opera Company made this unmistakably clear in a broad, fast-paced and suitably raucous celebration of the life and times of a heel. The production also makes clear that Rodgers and Hart are mainly responsible for the show's enormous appeal and vitality. Lyrics and music are so happily inspired that one forgets in the theatre how dated the book is, and that the roles of Joey and Vera are so inadequately developed that the dramatic climax—when the lady leaves him flat—is neither dramatic nor climactic.

Visually, Robert Fosse is an attractive Joey, suggesting both Astaire and Sinatra. But his performance, delightfully casual as it is, lacks the flair of the former and the vocal finesse of the latter. Carol Bruce (Vera) is ravishing to behold, thanks to a superb figure



Alix Jeffry

Carol Bruce and Bob Fosse

and some stunning gowns by Morton Sussman. Fortunately, she can sing and act. The combination in *Bewitched, Bothered and Bewildered* left one in just about that condition. Eileen Heckart in the small part of Melba Snyder stopped the show with her one song, *Zip*. Sheila Bond (Gladys), a sprightly hoofer with an eye to the main chance, and Harvey Stone (Ludlow Lowell), a fast-talking operator with an eye for the girls, combine their talents nicely for the fine art of blackmail.

The chorus of dancing girls—which only loosely describes their talents and condition—is unforgettable. "Ensemble" is hardly the *mot juste* for this collection, individually so intriguing that one sometimes forgets the stars. An incessant gum chewer, a tireless grinner, a fidget, and one who simply paces around impeccably bored create an unforgivable situation—to the stars, at any rate—that is nevertheless one of the best directorial strokes in the show.

Gus Schirmer, Jr.'s direction and Ralph Beaumont's choreography keep things moving at a lively pace, despite cramped quarters, with Howard Bay's simple sets and lighting providing a much-needed focus for the eye.

Audience enthusiasm in the theatre and response at the box office have compelled the management to extend the run for three weeks.—Warren Cox

Eger Leads Debut of West Side Symphony

Clark Center, May 22—West Side Symphony, Joseph Eger, conductor. Yaltah Menuhin, pianist. HANDEL-HARTY: *Water Music* Suite. SCHUBERT: Symphony No. 8. MOZART: Piano Concerto in B flat major, K. 595. WAGNER: Introduction to Act III of *Die Meistersinger*.

Congratulations and best wishes to Joseph Eger and the brand-new West Side Symphony. Mr. Eger's unmannered conducting and the orchestra's enthusiastic and responsive playing made the concert an auspicious debut. The evening was further brightened by Yaltah



The marriage scene in *Porgy and Bess* with William Warfield and Martha Flowers

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The horns are to be commended for their clarity in the difficult first movement of the Handel, a difficulty augmented by the placement of the work at the opening of the program. The rather small string section produced a surprisingly full and rich sound, while the woodwinds, though not up to the quality of the rest of the orchestra, sounded as if they might improve with more performances.

Clark Center of the West Side YWCA looks just like what it is: a converted night club in a converted hotel. The stage is small, narrow, deep and high. Because of the cramped stage the piano had to be placed on the auditorium floor, which gave it an unnecessary acoustic prominence and must have made it all but invisible to the conductor. In addition, the depth of the stage cut off a lot of the woodwind sound and at times made the orchestra sound tubby. While Mr. Eger and the orchestra were able to transcend these difficulties, let us hope that they find a better hall for next season. They deserve one. —Michael Brozen

Mayer-Syedeman Concert

Carnegie Recital Hall, May 11—Max Pollikoff, violin; Jack Chaikin, piano; Lawrence Smith, piano; New York Brass Quintet; Turnau Opera Players (Carolyn Chrismann, Lucille Sullivan, Nico Castel, William Murphy); Ensemble conducted by Emanuel Balaban and Paul Wolfe. MAYER: Piano Sonata; Excerpts from *One Christmas, Long Ago* (Premiere); *Essay for Brass and Winds*. SYDEMAN: Concerto da Camera, for Violin and Seven Instruments; Seven Movements for Septet (Premiere); Variations for Piano.

Two young composers who are being increasingly heard in the New York area were featured in this concert, with one premiere from each.

William Syedeman's Seven Movements for Septet was the most exciting event. The juxtaposition of solo winds and strings—in this case oboe, clarinet, bassoon, two violins, viola and bass—produced an imaginative, rhythmically light, and often bizarre effect. The work contained some of the most purposeful serial writing I have heard lately.

Five winds and two strings provided a fantastically expressive accompaniment for Mr. Syedeman's Concerto da Camera, in which the solo violin part was rather roughly handled by Max Pollikoff. The Piano Variations, as played by Lawrence Smith, had its evocative moments.

William Mayer was not so well served by five selections from his recently completed Christmas opera, on the theme of miraculous church bells. Much of the vocal style was prosaic, and these diffuse fragments, accompanied on the piano, failed even to arouse curiosity over the denouement of the story, coyly hinted at in the outline. Only a Royal Anthem sung in a special jargon, in which the wind instruments joined, succeeded in going anywhere.

Like his Mannes College colleague, Mr. Mayer seemed to find himself most at home in the wind department. More conventional and lacking the distinctive interplay of Mr. Syedeman's speech, his

wind writing nevertheless was frequently striking. The first half of his *Essay for Brass and Winds* (1954) had a beautiful Lento with a faster middle part. The succeeding Allegro was somewhat in the sardonic manner of the 'twenties, its band-like peroration with deep brass also bringing in some unannounced percussion. —Jack Diether

New York Baroque Quintet

Carnegie Recital Hall, June 8—Isabel Shapiro, flute; Bernard Shapiro, oboe; Howard Vogel, bassoon and recorder; William Salchow, viola da gamba; Igor Kipnis, harpsichord; assisted by Judith Keller, mezzo-soprano, and Ernest Martin, narrator. CORELLI: Trio Sonata in F major, Op. 2, No. 2. KUHNAU: Biblical Sonata No. 4. MARIN MARAIS: *The Gall Bladder Operation* (New York premiere). A. SCARLATTI: Quartet Sonata in F major. DAVID AMRAM: Music from *The Two Gentlemen of Verona*. (First concert performance). DOWLAND: *In Darkness Let Me Dwell; Lasso Vita Mia*. CAMPION: *Now Winter Nights Enlarge*. JOHANN JOACHIM QUANTZ: Trio Sonata in D.

The New York Baroque Quintet seems eager to demonstrate the wide variety of music that can be accommodated under the mantle of the baroque.

The local premiere was offered of a Marin Marais work with surely one of the most unattractive titles in the repertoire: *The Gall Bladder Operation* (1717). It was paired with Johann Kuhnau's Biblical Sonata, *Hezekiah, Mortally Ill and Then Restored* (1700). The extraordinary naivete of these works for narrator and instruments (musical, not surgical) cries out for the services of a highly professional actor with a bit of the ham in him: dramatic in the Kuhnau, sardonic in the Marais. Ernest Martin provided neither; the naive remained merely awkward, despite the fine harpsichord work of Igor Kipnis, with gambist William Salchow in the Marais.

The naivete of David Amram, on the other hand, is a deliberate one with a subtle admixture of high sophistication. The concert premiere on the program was his music for the 1957 New York Shakespeare Festival production of *The Two Gentlemen of Verona*. It had a wonderful jangled finale, with Mr. Salchow frantically doubling on tabor, wood block and triangle, and it introduced Judith Keller singing *Who Is Sylvia*. Miss Keller's lovely, warm voice and personality won her especial acclaim in her Campian and Dowland songs, doubly grateful with Howard Vogel's treble recorder in *Lasso Vita Mia*. —Jack Diether

University of Michigan Symphony Band

Carnegie Hall, June 2—University of Michigan Symphony Band, William D. Revelli, conductor. BERLIOZ: *Marche Hongroise-Rakoczy* (from *Damnation of Faust*). SCHUMAN: Overture *Chester*. RAPHAEL MENDEZ, arr.: *La Virgen de la Macarena* (Donald Tison, trumpet). PERSICHETTI: *Psalm for Band*. ROGER NIXON: Elegy and Fanfare. RESPIGHI: *Pines of the Apennine Way* (from *Pines of Rome*). RIMSKY-KORSAKOFF: Procession of Nobles (from *Mlada*). GOULD: Symphony for Band. DEMERSSEMAN: *Morceau de Concert*, Op. 31 (Richard Kruse, clarinet). GIANNINI: Praeclaudum and Allergro. MUSSORGSKY: *The Great Gate at Kieff* (from *Pictures at an Exhibition*).

Under the President's International Cultural Exchange Program administered by ANTA, the University of Michigan Symphony Band has just

completed a 15-week State Department-sponsored tour of Russia, Poland, Rumania, Greece, Cyprus, Turkey, Egypt, Jordan and Lebanon. The Band received highly favorable notices abroad, and this triumphal Carnegie Hall concert added to the organization's already excellent reputation.

Vittorio Giannini's conservative but exciting Praeludium and Allegro was the musical high point of the concert, though the sheer splendor of the Respighi and Mussorgsky transcriptions tended to overshadow everything else, at least aurally.

The exposed-writing in the first movement of Morton Gould's Symphony resulted in the only unsure playing of the evening. Vincent Persichetti's *Psalm*, at times equally exposed, received a much better performance. It may be that the latter is more idiomatically written, or received more rehearsal time.

The only other not totally pleasing aspect of the concert was the inclusion of a couple of unworthy pieces: the Mendez arrangement of some familiar bullfight music (not unattractive, just inappropriate), and the Demersman *Morceau* (reminiscent of Weber, it would make a very funny ballet).

No matter; these are minor objections. When the music allowed, which was most of the time, it was a rousing, exciting concert. The emphasis on contemporary American works was gratifying, and compatible with the youthful character of the Band.

A full house expressed a hearty welcome, and the Band returned the compliment with a stirring performance, complete with fifes, of *The Stars and Stripes Forever*. —Michael Brozen

Godfather Death in Premiere

Riverside Church, June 7—Brooklyn College Opera Workshop. JAN MEYEROWITZ: *Godfather Death* (Premiere). Libretto by Peter John Stephens. Marc Chalat (Aegidius), Charlotte Holloman (Verena), Gene Bullard, Bill Arnolt, John Barker (Three Students from Toulouse), Robert Scheuer (Gilbert Le Brun), Francis Monachino (Rigaut; Prior), Ronald Holgate (Death), Gloria Wynder (Lily), Larry Shadur (Duke of Suessa), William Fellner (Messenger; An Old Man), David Sommerfeld (A Monk), Marguerite Meyerowitz (Ecclesia), Bernard Barrow (Pope Boniface VIII), Leslie Birin (A Bridesmaid), Camille Cacciato, Lucy Berman, Rosalie Harmon, Sheila Horn, Louise Leone, Peter Marshall (Monks and Guests); Stephen Paxton, Raymond Sawyer, Carla De Sola, Jill Taft (Dancers). Siegmund Levarie, music director. Marian Lathrop, stage director. Zvi Gevra, scene designer. Howard Becknell, lighting. Marvin Gordon, choreographer.

Mr. Meyerowitz' latest opera, in one act and eight scenes, is set to a libretto that would have driven any one of the Romantic composers mad with delight. Mr. Stephens' text is a wild Gothic tale of the variety that used to come from the imaginative quills of "Monk" Lewis and Mrs. Anne Radcliffe.

A young student about to enter the University of Paris wishes to marry his godfather's daughter, but this gentleman refuses. Aegidius, the student, meets Death, who gives him money and promises to act as his godfather. When Aegidius graduates three years later, Death gives him a medicine that will cure any sickness, at the same time

stipulating that any person who is fated to die will have to be denied this potion. He will appear to Aegidius at the foot of the patient's bed if this should be the case.

The miraculous cures effected by Death's godson make him a renowned doctor. He is called to Rome to cure the Pope. Death appears at the foot of the papal bed, but Aegidius disregards him and the pontiff is cured.

Aegidius returns home and is married to his sweetheart, her father now delighted to have so distinguished a man for son-in-law. But in the midst of the festivities Death appears and claims his godson's bride before he can administer the potion. The distraught young man upbraids Death and curses him. Death takes him to an unspecified place filled with candles representing the souls of the living. He tells him that each time a candle burns out a man dies. He then shows him his own taper, which is guttering. Aegidius begs for a new candle. Death lights one but in doing so it falls from his hand and breaks. With this Aegidius dies and the opera ends.

Mr. Meyerowitz has clothed this fantastic libretto with music that is richly orchestrated and replete with arias, ensembles and choral passages. Unfortunately the score is not too original. There are passages recalling Prokofiev, a trio of students in the second scene that is right out of Carl Orff, and other moments that are attractive enough but which have no personality of their own. Every so often Meyerowitz promises the listener a nice big vulgar tune, which one anticipates with pleasure, but then the music is allowed to meander into mere shapelessness.

The production was professional in all departments. The orchestra played beautifully, and with excellent balance. The singers, although not good actors, performed with commendable style and good diction. The settings were simple but evocative. Only the lighting was poor; it never seemed to be focused on the right people at the right time, so that most of the important scenes were played in shadow while empty spaces were brightly lit. The latter may have been the fault of the backstage equipment of the theatre itself.

The performance was very well attended and the applause was cordial. *Godfather Death* may not be a good opera, but it at least does not become boring and does move ahead with a certain vigorous drive.

—Michael Sonino

Corrections

In the June issue, page 59: under "Other New Works," Felix Labunski's *Symphonic Dialogues* was premiered by the Cincinnati Symphony, not by the Kansas City Philharmonic as listed.

In the April issue, the seasons referred to in the last two paragraphs of the Israel report should have read "1960-61."

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The 47th Annual Commencement of New York's unique Professional Children's School took place on Friday morning, June 2, in Hunter College Assembly Hall.

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Lorin Hollander, a member of the high school graduating class and already, at 16, a pianist of note, brought the program to a close with a brilliant performance of, among other things, the Prokofieff Toccata. Lynn Harrell, son of the late Mack Harrell, who was to have opened the program with a cello solo, was unable to appear because he was in Puerto Rico to participate in the Casals Festival. In his place, Barry Sinclair, a talented young violinist, played Ravel's *Pièce en forme de Habanera* and Godowsky's *Alt Wein*.

Gypsy Rose Lee and Joshua Logan presented the diplomas to the graduates. Miss Lee, referring to the seniors' caps and gowns, said: "I never got a chance to wear anything like that". Mr. Logan reminded the graduates that success as well as failure has its pitfalls, and that "today artists are the aristocracy of the world." —Rafael Kammerer

New York.—Robert S. Baker, organist-choirmaster of the 5th Ave. Presbyterian Church, has been appointed director of the School of Sacred Music at Union Theological Seminary. He succeeds the late Hugh Porter. Vernon de Tar and Alec Wyton, organists and choirmasters, respectively, of the Church of the Ascension and the Cathedral of St. John the Divine, have been named associate professors at the school; Robert S. Tangeman, Harkness Professor of Sacred Music, will become director of graduate studies at the school.

New York.—Vittorio Giannini was speaker at the Manhattan School of Music's graduation exercises, May 25. John Brownlee, director of the school, conferred degrees on 142 students from eight countries and 20 states. The recipients of the Harold Bauer Awards were Zenon Fishbein, pianist, of Buenos Aires, and Judith Anne Fryer, violist, of Rye, N.Y. This fall the school will grant a Master of Music Degree in Opera, becoming one of the very few schools in the country to give such a degree.

Madrid, Spain.—The 4th International Course on Spanish Music, "Music at Campostella", will be held Aug. 15 to Sept. 20. Information available from Dirección General de Relaciones Culturales, Palacio de Santa Cruz, Madrid 12, Spain.

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A scene from Walter Kaufmann's opera, *The Scarlet Letter*, which was premiered on May 16 by the Indiana University School of Music

New York.—Nancy Chase, soprano, an artist-student of **Walter Hatchek**, recently sang Chausson's *Poème de l'Amour et de la Mer* with the Ars Nova Orchestra in Town Hall.

Hempstead, N.Y.—Darius Milhaud conducted his *Creation of the World* at a concert devoted to his works at **Hofstra College**, on May 5, as part of the School's 2nd annual Contemporary Arts Festival, held May 3-14.

New York.—Sean Quinn, 13-year-old violinist and student of **Kemp Stillings**, was recently awarded first prize in the Competition for Junior Instrumentalists, sponsored by the Catholic Youth Organization of the Brooklyn Diocese.

Chicago.—B. G. Gross has been appointed as Composer in Residence of the **Chicago Conservatory College**. The first work by Mr. Gross to be presented under the auspices of the College was an oratorio, *Reflections on Christmas*, for soloists, chorus, children's choir, narrator and organ. It was commissioned by the National Federation of Music Clubs.

New York.—**Gunda Mordan** presented an Opera Workshop in her studio in June. Donald Comrie was piano accompanist for the series, which included Act II and Act III, Scene 2, of Massenet's *Manon*; Act II of *Marta*; and Act IV of *Traviata*. Each program was given with five separate casts.

Redlands, Calif.—The West Coast Premiere of Abraham Ellstein's opera *The Thief and the Hangman* was given by the Opera Workshop of the **University of Redlands**, in a double bill with Ravel's *L'Heure Espagnol*. Both productions were conducted by the workshop's director, Larra Henderson, and the works were staged by Clifford Reims, who worked with Ellstein when the opera was premiered in Ohio.

Waltham, Mass.—Leonard Bernstein has established an endowment for a full tuition scholarship to be awarded annually to a music student at **Brandeis University**.

New York.—Soprano **Stephanie Reynolds**, a pupil of **Virginie Mauret**, has been signed to sing Yum-Yum in the Chautauqua Opera production of *The Mikado*. Another of Miss Mauret's pupils, mezzo-soprano Nancy Jo Davidson, will be a soloist in a performance of the *St. Matthew Passion* given by the Capitol Hill Choral Society of Albany, N.Y.

Boston.—The Fenway Series of concerts, presented by **Boston Conservatory**, plans to include the debut of a resident string group composed of Boston Symphony players. The Conservatory also was asked to repeat its presentation of Richard Strauss's melodrama, *Enoch Arden*, for the Boston Arts Festival in June.

New York.—The **Diller-Quaile School of Music** will present a Piano Workshop and Symposium on Chopin's 24 Etudes, Oct. 9-13, to be conducted by Ruth Slenczynska.

Chicago.—Carmen Melis, Italian soprano and teacher of Renata Tebaldi, will conduct master classes on the major operatic roles in the Italian and French repertory at the **Chicago Musical College of Roosevelt University** this summer. She is a faculty member of the **Conservatorio Giuseppe Verdi** in Milan. While in Chicago she will also teach privately.

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New York.—Ania Dorfmann, pianist, has been appointed to the faculty of the **New York College of Music**, beginning with the fall semester, 1961.

Philadelphia.—Mary Pat McConchie, a student at the **Academy of Vocal Arts**, received a cash grant towards a scholarship from the Women's Committee of the Philadelphia Grand Opera.

Brevard, N. C.—Recitals by Ruth Slenczynska and the duo-piano team of Luboshutz and Nemenoff will be featured at the **Brevard Music Center's Workshop for Piano Teachers**, August 6-9.

Baltimore.—Charles S. Kent, of the Theory Department of **Indiana University**, has been named Dean of **Peabody Conservatory** by Peter Mennin, director of the Conservatory. Mr. Kent assumed his post in June.

New York.—The voice studio of **Anna M. Hamlin** will be closed from July 1 to Sept. 8. Miss Hamlin's pupils include Joan Caplan, who recently sang with the Ars Nova Orchestra in Mozart's *Requiem* at Town Hall; Molly Stark, who sang two groups of songs with the Asbury Park Apollo Club in April; and Virginia Glover, who gave a recital of contemporary songs at the Phillips Gallery in Washington, D. C., in May.

Boston.—Students in the music criticism class at **Boston University's School of Fine and Applied Arts** have been getting practical experience in their field of study. Under a new plan devised by Jules Wolffers, associate professor at the University and music critic for the *Boston Herald*, students in the class review concerts for publication in the *Herald*. In advance of their assignments, students are briefed by Professor Wolffers on the nature of the program and the proper style to be used. He also checks the student's first few reviews before they are submitted to the paper. Once the students gain sufficient experience, their reviews are submitted without his supervision. Some 15 reviews have already been published, and their high quality has won the praise of the newspaper's editors.

Philadelphia.—The **Philadelphia Conservatory of Music** announces that the D. Hendrik Ezerman Foundation will again offer two full scholarships for study with Edward Steuermann, head of the Piano Department, for the 1961-62 season. The open competition for advanced piano students will be held in late September.

Miami.—The Opera Guild of Greater Miami's Opera Workshop recently presented a program at the **University of Miami**. They have also given 10 performances of *Martha* in the local public schools. Next season the Workshop plans to give *Hansel and Gretel*, *La Traviata* and *Turandot*.

Decorah, Iowa.—The **Luther College Band** gave a concert at the Brooklyn Academy of Music, May 31, prior to their departure for a concert tour of Norway.

Lenox, Mass.—An intensive four-week session, Aug. 14 to Sept. 9, will be offered this summer by the **School of Jazz**. This year's faculty includes Artie Shaw, who will direct a large ensemble; William Russo, who will teach theory and arranging; and Gunther Schuller, who will teach composition as well as lecture on the history of jazz styles. The School's director, John Lewis, also director of the Modern Jazz Quartet, will be assisted by pianists Richard Katz and Ray Santuzzi. On Sept. 9 the School will offer a faculty-student concert at Town Hall, which will replace the annual benefit concert held at the Berkshire Music Barn for the past four years.

Ann Arbor.—The Michigan Legislature officially congratulated the **University of Michigan Symphony Band** upon its recent return from a 14-week tour of the Soviet Union, Eastern Europe and the Middle East.

Princeton, N. J.—Lauren D. Rhine, assistant headmaster of the **Meadowbrook School**, has been appointed headmaster of the **Columbus Boychoir School**, succeeding T. Robert Bassett. Mr. Bassett resigned to accept a similar post at the **Friends Boys School** in Ramallah, Jordan. The Choir has just recorded an album of folk songs and spirituals for Decca.

Toronto.—The Canadian String Quartet, a group of outstanding musicians from Canada and the United States, was formed last month at the **University of Toronto**. The Quartet will be in residence at the University, teach advanced students, coach ensembles, and give an annual series of concerts on the campus.

Vancouver, B. C.—The Summer School of the **University of Vancouver's School of Music** will be highlighted this year by workshops in opera, high school band and orchestra. The opera program will be held July 3 to Aug. 12 under Hans Beer of the **University of Southern California**. The course will be climaxed by a full-scale opera production.

Baltimore.—The **Peabody Art Theater** presented what is believed to be the first performance in this country of Offenbach's one-act opera, *The Island Tulipatan*, which featured Salvatore Baccaloni in the leading part. Two other works by the same composer made up the triple bill, which was staged by Mr. Baccaloni, conducted by Laszlo Halasz, designed by Ming Cho Lee, and performed at **Peabody Conservatory**.

Marquette, Mich.—Harold E. Wright has been appointed head of the Music Department of **Northern Michigan College**, succeeding Allan L. Niemi, who has been appointed Dean of Students.

University Park, N. M.—John M. Glowacki, professor of music literature and musicology at Southern Methodist University, has been appointed head of the Department of Fine Arts at **New Mexico State University**.

AWARDS

Marek Jablonski, 21-year-old Polish-born pianist, won the Kosciuzko Foundation's Paderewski scholarship award of \$1,000. Mr. Jablonski won the Kosciuzko Foundation's Chopin award three years ago.

Paula Robinson, flutist and pupil of Julius Baker at the Juilliard School of Music, won the \$500 prize in the sixth annual Artist Auditions of the Musicians Club of New York. The second prize of \$100 was awarded to **Sherman England**, clarinetist and postgraduate student at the New England Conservatory of Music.

Yoko Matsuda, 20-year-old Japanese violinist, won the \$2,000 first prize of the National Symphony Orchestra's Merriweather Post Contest. Miss Matsuda won the contest with her performance of the Brahms Concerto.

Howard Muller of New York City was the winner of the 1960 Ernest Bloch Award Competition, awarded by the United States Temple Chorus, for his work, *By the Waters of Babylon*.

The following have won scholarships to the Fifth Annual Casals Music Festival in Puerto Rico: **Judith M. Resnik**, flute; **Lynn Harrell** and **Toby Saks**, cello; **Earl Carlyss**, violin. All of these are from New York City. Other United States winners include **Mrs. Jerry Shafer**, viola; **Arthur Fennimore**, **Ruslana Antonowicz** and **Allen Bond**, piano. These awards, given by the Commonwealth of Puerto Rico, include living expenses and tickets to rehearsals and concerts during the three-week Festival.

Betty Bower, soprano, of Midwest City, Okla., was chosen winner of the 4th Bloch Young Artist Audition sponsored by the Women's Committee of the Oklahoma City Symphony. Miss Bower received a prize of \$350 and will be auditioned by Guy Fraser Harrison for a possible appearance with the Orchestra next season. Miss Bower was also winner of the Young Artist Competition of Amarillo this spring and has received four awards from the National Association of Teachers of Singing.

Four musicians and one dancer have been awarded Opportunity Fellowships by the John Hay Whitney Foundation. These awards are granted to young people who show exceptional promise in their field, and who have been prevented by race, cultural background or region of residence from fully developing their potentialities. This year's winners are: **Alpha Browner**, of Memphis, Tenn., a Juilliard graduate and past-recipient of the Marian Anderson Award; **Billie Lynn Daniel** of New York, Juilliard graduate and winner of this year's "Joy in

Singing" Award; **Arthur L. Herndon** of Cincinnati, O., a graduate of the College Conservatory of Music; **Gwendolyn A. Walters** of New York City, a graduate of Central State College and Western Reserve University, and for the past four years a teacher in the Cleveland public schools; and **Elio Pomerio** of Colombia, former dance student at the High School of Performing Arts, and performer on television and at Cooper Union and Kaufmann Hall, New York City.

Robert Hall Lewis of Baltimore won the \$1,000 first prize awarded by Lado, Inc., a non-profit women's organization of New York City. Mr. Lewis' winning composition was a Prelude and Finale for Small Orchestra. First and second honorable mentions went to **Boris Koutzen** and **Daniel Harrison**. Lado's performing artists awards of \$150 were won by **Lynn Harrell**, cello, and **Richard Kuelling**, bass.

William Alton, of Tallahassee, Ala., a student of Edward Kilenyi at Florida State University, won the 1961 National Federation of Music Clubs' Award as best pianist in the NFMC contest for young artists. The prize includes a \$1,000 cash award, a recital in New York's Town Hall and an opportunity to play with major orchestras. Another Kilenyi student, **Anne Rich**, of Macon, Ga., won the NFMC award in the nationwide contest for students.

The Chicago Chapter of the I.S.C.M., under chairman Francois D'Albert, gave awards to composers **Roman Ryterband**, a faculty member of the Chicago Conservatory College, who won the first prize of \$100, and **Robert Muczynski**, former De Paul University student and a winner of one of this year's Ford Foundation Grants, who received the second prize of \$50.

Eighteen-year-old **Jeffrey Siegel** was the recipient of the second Rudolph Ganz Biennial Award for Midwest Pianists. The prize included \$1,000 and engagements with several major orchestras. He also shared the \$5,000 prize money awarded by the Artists Advisory Council. The winners, besides Mr. Siegel, were **Ann Machuda**, **Teresa Orontes** and **Sherill Milnes**, singers, all of Chicago; **Jerome Rosen** of Cleveland, violin; **Toby Saks** of New York, cello; **Gary Farr** of Los Angeles, double bass; and **Dennis Moffat** of Chicago, piano.

Eight young composers will share the \$5,000 ninth Annual Student Composers Awards sponsored by BMI: **Stephen J. Albert**, 20, of Great Neck, N. Y.; **Mark Bernard DeVoto**, 21, of Cambridge, Mass.; **Stephen D. Fisher**, 21, of Albany, N. Y.; **William Hibbard**, 21, of Newton, Mass.; **Arthur Murphy**, 19, of Oberlin, O.; **Freddie Edgar Myrow**, 21, of Beverly Hills, Calif.; **Robert Sheff**, 16, of San Antonio, Texas; **David Ward-Steinman**, 24, of Alexandria, La.

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CONTESTS

Dimitri Mitropoulos International Music Competition. The announcement of this competition in the June issue should have read: Open to pianists up to and including 30 years of age, from all nations. Sponsored by the Women's Division of the National Federation of Jewish Philanthropies. A cash prize will be awarded. Inquiries: The Dimitri Mitropoulos International Music Competition, 130 E. 59th St., New York 22, N.Y.

Fourth International Competition For Composers of Chamber Music. Organized by the Casino de Divonne les Bains; will take place in Paris, Oct. 28, 1961. Open to composers of all nationalities and ages. First Prize will be 3,000 New Francs and a six-month stay at Divonne, during which time the winner will compose a work to be premiered by a leading international orchestra during the 1962 Chamber Music Festival. Deadline: Sept. 1, 1961. For information: French Cultural Services, 972 Fifth Ave., New York, N.Y.

Second International George Enesco Competition. To be held in Bucharest, Sept. 5-20, 1961, in conjunction with the George Enesco Festival. Awards will be given in piano, violin and voice. For information: Second International George Enesco Competition and Festival, Bucharest, Rumania.

Intercollegiate Music Council Award. For a new work by an American composer, for male chorus, accompanied or *a cappella*, sacred or secular, from 7 to 10 minutes long. Prize of \$250. Deadline: Oct. 1, 1961. For information: Intercollegiate Music Council, 10 East 43 St., New York, N.Y.

Joske Scholarship Competition. For musicians of high school age or younger. Each of the two winners to receive a \$200 prize and a concert appearance with the San Antonio Symphony at one of the Student Concerts during the 1961-62 season. Application blanks and information: The Symphony Society of San Antonio, 916 Maverick Building, San Antonio, Texas.

ORCHESTRAL WORLD

London—Lady Beecham has announced that Rudolf Kempe, who was appointed associate conductor of the Royal Philharmonic by the late Sir Thomas in 1960, has agreed to become the Orchestra's chief conductor.

Albuquerque, N.M.—The conductor of the Albuquerque Civic Symphony, Maurice Bonney, has been engaged by the Tokyo Symphony to conduct in Japan during July, August and September. Mr. Bonney will include new contemporary works by American and Japanese composers in these concerts.

Omaha—Joseph Levine, music director of the Omaha Symphony, was presented a 1961 Distinguished Service Award for his "contribution to the cultural life of metropolitan Omaha", by Dana College, Blair, Nebraska.

Rochester, N.Y.—Paul Freeman, director of the David Hochstein Memorial Music School, will guest conduct the Aalborg Orchestra in Denmark in August, and the Oslo Philharmonic in September. Later that month Mr. Freeman will return to Rochester to start rehearsals with the newly formed Hochstein Sinfonia.

Richmond—The 12th season of the Virginia Symphony, under William Haaker, ended with a series of concerts in 12 states. The Passacaglia quasi Variazioni by the Virginia composer Ludwik Sikorski, was introduced by Mr. Haaker during the tour.

Hollywood—The Hollywood Symphony, under Ernst Gebert, during its past season inaugurated a new policy of performing works by contemporary composers. Eugene Zador's Suite for Brass and William Grant Still's *Patterns* were premiered. During the coming season one work by an American will be played at each of their seven subscription concerts.

Kalamazoo—Gregory Millar, one of the New York Philharmonic's assistant conductors last season, has been engaged as musical director of the Kalamazoo Symphony Orchestra for their 1961-62 season. Mr. Millar succeeds Herman Fleber, who is retiring after 28 years with the Symphony.

Minneapolis—James Dixon, protégé of the late Dimitri Mitropoulos and currently conductor of the New England Conservatory Symphony, has been appointed the new assistant conductor of the Minneapolis Symphony. Before assuming his new post Mr. Dixon will make his fourth guest appearance conducting the Greek National Symphony in Athens this summer.

Providence—For the first time in Rhode Island's history a concert was sponsored by the state. On May 16 the New Providence Symphony Orchestra gave a free concert at Rhode Island College sponsored by the State's Department of Education. Another concert under the same auspices was given on June 14 at Newport.

Buffalo—Ulrich Daniel Meyer of Zurich has been appointed assistant to Josef Krips, conductor of the Buffalo Philharmonic, for the coming season. Mr. Meyer will conduct a number of tour dates with the Orchestra. Twenty-six-year-old Mr. Meyer was conductor and guest conductor of the Zurich and Basel Opera Houses during the 1960-61 season. Since 1957 Mr. Meyers has appeared as guest conductor with all the major Swiss orchestras. It was also announced that Frederick Fennell will conduct four summer Pops concerts this year and 12 winter Pops concerts during the 1961-62 season.

Orlando—The Florida Symphony, conducted by Henry Mazer, will present two unusual children's concerts during the coming season. A new ballet, *Alice in Wonderland* (commissioned from Robert Bernat), and Ravel's *L'enfant et les Sortileges* will receive fully staged productions. During the past season another work was commissioned and premiered by the Symphony, Eddy Menson's First Symphony.

Hartford, Conn.—The Hartford Symphony played more than 50 concerts during the past season, including four commercially sponsored television programs, eight subscription concerts, and a new series of 14 High School concerts sponsored by the City of Hartford. The Orchestra has recently completed its sixth recording for Vanguard Records. Fritz Mahler has been re-engaged as conductor.

Calgary, Alberta—An unique exchange of conductors between the Calgary and Lvov Philharmonics took place when Calgary's Henry Plukker exchanged podiums with Yuri Lutsiv, assistant conductor of the Lvov orchestra and conductor of the Lvov Opera and Ballet. Mr. Lutsiv directed two concerts in Calgary and one in Edmonton featuring Russian works, including two by composers from his native Ukraine: the Overture to Lysenko's *Taras Bulba* and *Rhapsody of the Hutsuls* by Maybroda. Mr. Plukker conducted two concerts each with orchestras in Odessa, Lvov and Kieff, including on his programs a work by the contemporary Canadian composer, John Weinzeig.

PUBLISHERS' ROW

Machine Music

FRED K. PRIEBERG: *Musica ex Machina*. (Ullstein, Berlin, 1960. 300 pages, Illustrated. 18.50 D.M.)

This, the very first all-comprehensive survey on the age-old relationship between machine and music, is a revelation in both scope and depth. Written by a 32-year-old musicologist, this book is far more than the result of a painstaking study.

So rich is the information Prieberg piles up on all aspects of mechanical music—devoting extensive chapters to all eleven of the existing Electronic Music Centers—and so lucidly clear its detailed description, that it is imperative that this narrative become available in an English translation.

Were it alone for its 20-page discography on mechanical music (American composers included), Prieberg's book might rightfully be called a standard work. It is bound to overpower every reader, whether he is a firm believer in the Three B's or an ardent John Cage fan!

—Robert Breuer

Klemperer on Composers

OTTO KLEMPERER: *Erinnerungen an Gustav Mahler*. (Atlantis, Zurich, 1960. 48 pages, \$7.75)

The handful of autobiographical sketches fulfill the conductor's "hope not to bore the reader." But they don't enlighten him either. Only a part of this hastily written book is devoted to Mahler. Klemperer's "personal" relationship, however, does not contain any new feature, nor do the sections on Mahler—a rather hectic accumulation of well-known anecdotes and events from the composer's life.

There are a few short glimpses of Schoenberg, Stravinsky, Hindemith, Krenek, Busoni, Pfitzner, Strauss and others, that are of so little consequence they never would have appeared in print save for the author's famous name. Klemperer could say more and surely could say it better. Instead of having given us meat, he has given us an appetizer. —Robert Breuer

Scoring a Triple

WERNER EGK: *Musik-Wort-Bild*. (Langen-Müller, Munich, 1960. 314 pages. Illustrated. \$6.25.)

This stately volume shows the immense prowess the composer of *The Inspector General* holds as a highly intellectual librettist, composer, and gifted craftsman of abstract pen-and-ink drawings.

Unlike Krenek, he has an amazing flair for distinctive prose writing, earnestly arguing any case he deems to be important enough for discussion, or reflecting on the impressions of landscape, nature, or human beings.

As his own librettist (the book contains the full text of almost all his stage works, including *An Irish Legend*), Egk tells us about his literary work more than about his techniques as composer. Naturally, he is a spokesman for contemporary music, but objective enough to plead for recognition of all talents, leaving it up to the public to decide which works should remain in the repertory. Those familiar with the German language will certainly enjoy perusing this colorful, illustrated train of thoughts by one of the most remarkable all-round artists of our times. —Robert Breuer

Lomax Collection

ALAN LOMAX: *Folk Songs of North America*. (Doubleday and Co., \$7.50)
JERRY SILVERMAN: *Folk Blues*. (Macmillan, \$6.95.)

In this book, already known as "The Bible" by many American folk singers, Mr. Lomax presents the most complete and authoritative selection of American and Canadian folk songs yet published. Arranged more or less chronologically, and then subdivided regionally, there are 317 songs, with piano accompaniment and guitar and banjo chords. While no one book can hope to be exhaustive on the subject, there is no doubt that this new work of Mr. Lomax's will be both the basis for further collections and a handy volume of music for anyone who likes to sing a song.

pluck a banjo, or strum a guitar.

Although the historical notes and the selection of material are generally excellent, there are a few criticisms of a minor nature to be made. Having the excellent idea of a section on guitar and banjo playing, including recommended strums for each song, why did Mr. Lomax restrict it to seven short pages? The chapter reads like shorthand, moving too quickly for the novice, yet not containing enough material for the expert. Mr. Lomax also could have given a few more variants of the more popular tunes without seriously endangering the book's length.

If there is any type of folk song that seems a little neglected in this book, it is the wonderful southern blues. This is made up for by the recent publication of Jerry Silverman's collection, *Folk Blues*. Using very little text, Mr. Silverman has collected an outstanding sampling of this art form which has so much influenced the course of both jazz and folk music. By giving some fine recent blues, he has also showed us that the blues are still flourishing as an immediate art. This collection, which could not have been improved upon, also indicates the tremendous variety within a form originally meant to convey a particular mood, and which has added its name to our language.

—Stephen Addiss

Japanese Children's Songs

Children's Songs from Japan by Florence White and Kazuo Akiyama. Illustrated by Toshihiko Suzuki. Edward B. Marks Music Corporation, New York, N. Y. \$4.95.

Both as to contents and makeup this is a beautiful book and a practical one, ideal for nursery, kindergarten, Sunday school, or wherever children gather together to sing. For those especially interested in authentic music of ethnic groups, it is a must. It will also make a wonderful gift for any child whether interested in music or not, if only for Mr. Suzuki's lovely illustrations.

The fact that the 50 songs contained herein are all in the pentatonic, or five-note, scale only enhances their charm. Florence White's simple piano accompaniments are not only skillfully designed to suggest the tonal characteristics of such Japanese instruments as the koto and the samisen, they are easy enough, with few exceptions, for a six- or seven-year-old to play. Since Mr. Akiyama not only supplies a literal translation of the words in singable English, but the original Japanese words in easy-to-read-and-pronounce phonetic spellings, children can sing the songs in their original tongue and still know what they are singing about.

Children's Songs from Japan covers a variety of subjects—nature, animals, the seasons, festivals and street cries—and includes rounds and game-songs. Most are authentic folksongs; a few, and they are among the best, have been especially composed for this collection by various Japanese composers.

—Rafael Kammerer

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Haieff Piano Pieces

Notes of Thanks. Six Pieces for Piano by Alexei Haieff. Chappell & Co., New York, N. Y. \$1.50.

Advanced students seeking interesting new material might find just what they are looking for in these piano pieces by Alexei Haieff. Written in Mr. Haieff's familiar acerbic style, and with his customary skill, *Notes of Thanks* range in mood from the lyrically satirical in *Chanteuse* to the rhythmically pungent in *Finalino*.

Canzonetta Sporca spoofs ragtime, and *Minsky's Sans Souci* is a good take-off on the blues. More wistful sentiments are expressed in *Love Song Italienne* and *Echo Berceuse*, though with a jaundiced ear.

The chief difficulties to be encountered in mastering these pieces are wide stretches and big skips. Mr. Haieff evidently has large hands. Those not so fortunate will find many awkward passages scattered throughout the set.

—Rafael Kammerer

New York.—Professor Harry G. Henn, of Cornell Law School, was elected president of the Copyright Society of the U.S.A. Professor Walter Derenberg of N.Y.U. Law School, president of the Society for the past three years, was elected to the newly created post of Executive Director. The Society's main purpose is to publish a bulletin, issued six times a year, which is the only bibliography published in English containing all current executive, legislative and judicial developments in the field of copyright.

Middletown, Conn.—A new book by John Cage, *Silence*, will be published shortly by the Wesleyan University Press. The book is primarily personal and autobiographical.

New York.—*Bravo!*—magazine of the lively arts will publish its first issue in September. The periodical's president is Arthur A. Whittemore, of the duo piano team of Whittemore and Lowe. The editor is Eugene Cook, photographer and former entertainment editor of *Life*. Mr. Whittemore said that *Bravo!* will be purchased by subscribers to organized audience plans as part of the cost of their season tickets, and will be delivered to them, along with their program, as they attend the concerts. The magazine will be published four times a year between September and May.

New York.—The Composer's Commissioning Committee of the American Accordionists' Association will publish a thematic catalogue of its first eight commissioned works. The catalogue, available this September, will contain a page or two of the following works, written over the past four years: Prelude and Dance, by Paul Creston; *Cooper Square*, by Wallingford Riegger; Four Nocturnes, by Robert Russell Bennett; Virgil Thomson's *Lamentations*; Pavana and Rondo, by Carlos Surinach; Aria, by William Grant Still; *Iridescent Rondo*, by Henry Cowell; and Paul Creston's Accordion Concerto.

COMPOSERS' WORLD

Visitor From Brazil

Here recently for an exchange visit under State Department auspices, Camargo Guarneri dropped by MUSICAL AMERICA's offices for a brief visit before returning home to Sao Paulo, Brazil, where he is conductor of the Municipal Symphony Orchestra and director of the Conservatory of Music and Drama.

This is his fourth visit to this country. In 1943 and 1947 he conducted the Rochester Symphony in one of his own compositions, Three Dances for Orchestra, and in 1946 the Boston Symphony in performances of his Concert Overture and First Symphony. In January 1962, he plans to return for more conducting engagements.

Having already visited the High School of Performing Arts and the Juilliard School of Music in New York City, the Eastman School of Music in Rochester, and Indiana University in Bloomington, Mr. Guarneri told us that comparisons between the two countries in the field of music education are meaningless at present, since Brazil has only one school of music, in Bahia. This, of course, is in addition to a number of conservatories.

Born in Tieti (a native word meaning "stone cross"), Mr. Guarneri began his musical education in nearby Sao Paulo, then left for Paris, where he studied piano with Charles Köchlin and conducting with François Ruhlmann. He

began to compose at the age of eleven ("the day I discovered woman"), and is presently working on his Fourth Symphony and *Chor* for Cello and Orchestra. "The cello is very popular in Brazil, as are all strings," he said. "The piano is a disease."

In between, he has written in all forms. A comic opera, *Pedro Malazarte*, written in 1932 and premiered 20 years later in Rio de Janeiro, suffered somewhat from being written in a native Brazilian dialect rather than in Portuguese. *Um Homem Só* (A Man Alone), completed last year, has not yet been performed. He has also written over 100 songs, mostly in Portuguese, of which a few are available in translation.

As for modern composers, Mr. Guarneri feels that orthodoxy among experimental composers leads to artistic sterility. "The artist should employ all means, not be dogmatic about one. Twelve-tone and electronic music are experimental. You can't destroy centuries of tradition. In serial music the composer might as well not even sign his work. After a while they all sound the same. Like Chiclets, the first taste is good, then the flavor leaves."

We had more questions ready, but time was up. As Mr. Guarneri left, he said, "Except for Italy, this is the only country I'd like to live in outside Brazil."

We liked that.

Alexei Haieff's Third Symphony, commissioned by the New Haven Symphony Orchestra under a grant from the William Inglis Morse Trust for Music, received its premiere in New Haven, April 11. The Trust has commissioned future works by Luigi Dallapiccola and Billy Jim Layton.



Camargo Guarneri, with Wilfred C. Bain and Joseph Battista of Indiana University, at a reception given for Mr. Guarneri at Mr. Battista's home

Ernst Friedlander will be soloist in the premiere of his Cello Concerto by the Vancouver Symphony, conducted by Irwin Hoffman, Oct. 15.

Dreams, a new work by **Teo Macero**, was presented by Anna Sokolow and her dance company in New York during March and April.

The Library of Congress commissioned **Roy Harris** to write a cantata for soprano and chamber orchestra, based on the life of St. Francis of Assisi. It will be premiered by Roberta Peters this fall.

The Staten Island Symphony has commissioned **Vernon Martin** to write an orchestral work in celebration of the 300th anniversary of the settling of Staten Island. The work will be performed on Dec. 3, during Staten Island's Music Week.

The Symphony No. 1, by the young American, **Ruth Schonthal**, received its premiere in Mexico City by the Orquesta de la Universidad conducted by Frederick Balazs.

The Deluge, a cantata for four solo voices, mixed choir, piano, oboe and timpani, by **Sylvia Rabinof**, was given its premiere in Atlantic City, April 30, by the Judean Choir under Abigail Hoffman. The text is taken from Tablets I and XI of the *Gilgamesh* Epic, a Babylonian poem dating from around 2500 B.C.

Five composers have been cited by The Piano Quarterly as having written the best piano music for children in 1960: **Ernst Bacon**, **Anthony Donato**, **Earl George**, **Elliot Griffis** and **Halsey Stevens**.

Sketches for Unaccompanied Bassoon, by **William Prunty**, was chosen from over 215 other compositions for a performance at the American University Symposium of Contemporary Music in Washington, D.C., during the last week in May.

On June 7 **Mary Howe** received an

honorary Doctor of Music degree from George Washington University, Washington, D. C.

The Chicago Chamber Orchestra conducted by Dieter Kober performed the premiere of **Alan Hovhaness'** Second Violin Concerto, with Francois D'Albert as soloist, at Chicago's Art Institute, June 4.

A singspiel by **Franz Josef Haydn** was recently discovered in the John Herrick Jackson Music Library of Yale University. Entitled *Die Feuerbrunst (The Fire)*, the work will receive its first modern performance at Sweden's Drottningholm Theatre this summer. The score will be published by Schott.

Carlos Chavez will be a guest conductor at this summer's Aspen Festival. Among the works he will direct will be his orchestral transcription of the Buxtehude Chaconne in E minor. This work is soon to be published by Mills Music.

Boosey and Hawkes has published **Benjamin Lees'** Interlude for Strings. His Second Symphony will receive its premiere in Stockholm this season; his Prologue, Capriccio and Epilogue for orchestra has been released by Composers' Recordings; and his Concerto for Orchestra will be premiered in 1962 by the Rochester Philharmonic.

A song-scherzo by Silvio Coscia, *I Come Tomorrow*, was introduced by Cesare Siepi during his concert tour this past season. The work will be published by Ricordi under the composer's pen name, Sylvius Coscia.

During its third European tour Jerome Robbins' Ballets U.S.A. premiered *Events*, music by **Robert Prince**, at the Festival of Two Worlds in Spoleto.

The Fine Arts Quartet will give the first Western performance of **Dimitri Shostakovich's** latest String Quartet. The Quartet has given the Western premieres of his Second and Third Quartets.

First Performances in New York

Chamber

Amram, David: Music from *The Two Gentlemen of Verona* (New York Baroque Quintet, June 8)
Huggler, John: Trio for Violin, Clarinet and Piano, Op. 40 (Cafe Figaro, May 28)
Marais, Marin: *The Gall Bladder Operation* (New York Baroque Quintet, June 8)
Sydeman, William: Seven Movements for Septet (Carnegie Recital Hall, May 11)
Wuorinen, Charles: *Symphonia Sacra* (McMillin Theatre, May 9)

Electronic

Arel, Bülent: Stereo Electronic Music No. 1 (McMillin Theatre, May 9)
Babbitt, Milton: Composition for Synthesizer (McMillin Theatre, May 9)
Davidovsky, Mario: Electronic Study #1 (McMillin Theatre, May 9)
El-Dabh, Halim: *Leiyah and the Poet* (McMillin Theatre, May 9)
Ussachevsky, Vladimir: *Creation—Prologue* (McMillin Theatre, May 9)

Opera

Meyerowitz, Jan: *Godfather Death* (Riverside Church, June 7)

Violin

Luening, Otto: *Gargoyles* for Violin Solo and Synthesized Sound (McMillin Theatre, May 9)
Mayer, William: Five selections from *One Christmas, Long Ago* (Carnegie Recital Hall, May 11)

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ARTISTS AND MANAGEMENT

NCAC

Luben Vichey, president of National Concert Artists Corporation, has announced that Civic Concert Services, Inc., one of the oldest and largest companies providing musicians for organized audiences across the country, was sold to the Summy-Birchard Company. This company specializes in publishing music for use in teaching. David K. Sengstack, Summy-Birchard's president, will retain Civic offices in New York and Evanston, Ill. This is the second major purchase by Summy-Birchard in recent months: in March they bought The Musical Courier.

ROBERT M. GEWALD

Composer-pianist Alexander Tcherepnin has been signed to an exclusive managerial contract with the Robert M. Gewald Management. Mr. Tcherepnin will be available for a limited number of appearances with orchestra, and in programs of his own music as pianist or conductor or both. In addition he will fill a limited number of engagements as lecturer-recitalist.

Mayuzumi . . .

(Continued from page 12) string quartet. This work, *Pieces for Prepared Piano and String Quartet*, was conducted by Yolchiro Omachi at the Berlin Festival of the Arts in 1959.

Mayuzumi has also written works which are in an entirely different category: long in duration, somewhat grandiose in conception, and employing normal or augmented orchestral resources. The *Nirvana-Symphonie* takes 35 minutes to perform and calls for a 12-part male chorus plus full orchestra. As might be imagined, it is aurally compelling and has a feeling of breadth especially praiseworthy in so young a composer. Though the work has not been performed in this country (it was premiered in Tokyo and later broadcast in Paris, Brussels, Milan and Hamburg), it was heard by this writer on a splendid Toshiba recording.

While doubtless a bit inflated in spots, the *Nirvana-Symphonie* embodies a multitude of extremely cultivated perceptions, a massive command of resources, and nobility of aspiration.

Noting the large number of orchestral performances Mayuzumi has enjoyed in his own country, and the stunning recorded performance of his *Nirvana-Symphonie*, the writer was prompted to ask him a few questions about the economics of the professional musical scene in Japan. One of the answers was, to an American, astonishing. When asked by what means young composers manage to get so many orchestral performances of their works, Mayuzumi stated simply: "They hire the orchestra"!

Focus . . .

(Continued from page 19) complete radio and television installations of any similar structure in the world, and wide promenades on each level overlooking a 50-foot-high foyer which faces the central plaza.

The hall itself will consist of a series of shallow terraces (not exceeding five or six rows in depth) surrounding the main orchestra level, the highest of which is 45 feet above stage level (at Carnegie Hall it is 74 feet). Flexible platform elevators will permit an increase in stage depth from 40 to 58 feet, to accommodate an augmented orchestra plus a chorus of up to 200. Above the stage, specially designed adjustable reflectors will facilitate good listening. The optimum volume, seating capacity and dimensions of the Hall were determined after studies of more than 30 concert halls and opera houses.

Even before completion of a single building, the Lincoln Center Student Program got underway. Supported by a special \$10,000,000 fund for educational aid and creative artistic advancement, the program looks toward the future by providing the audiences of tomorrow with a taste of the best. More than 100,000 high school students in the Greater New York area have participated in the program since it began last November. Students attended eight open rehearsals of the New York Philharmonic and a series of eight young people's concerts at the end of the Orchestra's regular season. In cooperation with the Metropolitan Opera Guild, Mozart's *Cosi fan Tutte* was performed in 32 schools in an abridged, two-hour, staged version in English. Through the Juilliard School, an "Artists of Tomorrow" series presented talented graduates and advanced students in 78 in-school performances of solo and chamber music. For next season, the Center's Repertory Drama Theater is preparing a selection of dramatic vignettes for school presentation.

Of the educational aspects of Lincoln Center, Anthony Bliss, president of the Metropolitan Opera Association, has said: "To provide training in the performing arts for young talent and young audiences is more of a challenge, in many ways, than organizing any kind of enterprise with experienced professionals."

And of the dream of Lincoln Center that will soon be reality, Wallace K. Harrison, architect of the Center's Metropolitan Opera House and director of planning for the United Nations buildings, has written: "Who is to say that this exciting project, bringing together the peoples of the world in an exchange of culture, will not be an even greater influence for good will between nations than the United Nations itself."

A bold dream, indeed . . . but, in the long view, perhaps the one form of action that may, eventually, eliminate the terrifying daily threat of human annihilation.

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Lewis . . .

(Continued from page 23)
(British premiere), and Stravinsky's *Canticum Sacrum* (world premiere at the Venice Festival).

Besides live performances of these and many other works, his recordings of part of this large repertory appear on His Master's Voice, Columbia, Capitol, Decca, Nixa, L'Oiseau Lyre and Angel labels.

The future looks fine for Richard Lewis. His greatest problem seems to be finding enough time to meet the demands his talent places on him. But it's a problem he enjoys handling.

Letters . . .

(Continued from page 4)
was, I understand, undertaking it for the first time.

I should also like to add that after my article was delivered I was able to see *Martha* at the Metropolitan, and Carl Ebert's production and the performances of Victoria de los Angeles and Giorgio Tozzi charmed me with a wit and decorative elegance that seem to me on a high plane of opera presentation. To cavil at such a soufflé, with its light but freshly inventive score, is surely to tear the wings of a butterfly. Bernard Shaw did not make that mistake.

I also later saw Irene Dalis as Kundry in *Parsifal*; and if this first performance with minimum rehearsal is any guide, this singer has already an interpretative insight into the difficult second act which her experience at Bayreuth this summer should valuably extend.

Audrey Williamson
New York

Toast

I have been meaning to write and compliment you on the appearance and contents of the new MUSICAL AMERICA, but good intentions sometimes take time to materialize. Well, at least I have had time to be sure about my opinion. . . .

It was nice having Mr. Winthrop Sargent reprimanded; he should really limit his reviewing to such simple events as the folk singing in Washington Square which I do suspect he understands. . . .

A word of gratitude about the nice advertisement you ran three issues ago for a Scotch whisky called Antiquary. It was a pleasure to see a calm, amusing whisky blurb.

Please send gift subscriptions to the people on the attached list.

David Protetch, M.D.
New York

Joy in Singing

Town Hall was indeed deeply gratified to note the publication in your June, 1961, issue of a photograph marking the award of a full-scale Town Hall recital to Billie Lynn Daniel, winner of the fourth annual "The Joy in Singing" Series.

However, I call your attention to an

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erroneous identification in the caption. Miss Winifred Cecil, distinguished American soprano who founded the Series at Town Hall 12 years ago, was identified as one of the judges who selected Miss Daniel. It cannot be overemphasized that while Miss Cecil directs the Series and works diligently to aid all artists participating, she cannot take part in any way in the judging. The board of judges is a strictly objective panel of eminent names in the world of music. Those who selected Miss Daniel unanimously this year were Wilfred Pelletier, Jennie Tourel, Lina Abarbanell, Dr. Carleton Sprague Smith and John Brownlee. . . .

Ormond Drake, Director
Town Hall
New York, N. Y.

Apologies to Sir Thomas

The summation of the career of Sir Thomas Beecham (May, p. 64) contains several unfortunate errors.

Sir Thomas was born in St. Helens, a city of 100,000 or more that deserves better than to be dumped into nearby Liverpool.

The family product is always known in England as Beecham's Pills.

Sir Thomas' Oxford period was less than one academic year and his official studies were not in music. He took no degree in course.

Elektra and *Salome* were both introduced in London during 1910 rather than World War I. *Elektra*, however, was the first London production of a Strauss opera.

Sir Thomas conducted Berlioz' *Trojans* in Washington, D. C., on January 9 and 10 of 1960. . . .

His last appearance in the U.S. was a guest engagement with the Chicago Symphony that closed on March 22, 1960.

Robert C. Marsh
Music Critic
Chicago Sun-Times

According to our information, Sir Thomas' last appearances in the United States were on Mar. 26, 28, and 29 as guest conductor of the National Symphony, in Washington, D. C.

—The Editor

The Last Word

Other writers have exposed in this column the shallowness of much of our contemporary musical composition, with its poverty of imagination, its dreary conformism, and the desperation of its efforts not to be thought old-fashioned.

My comment is on the tone of the editor's replies to their letters in the April issue regarding the Winthrop Sargent "controversy." Making such replies at all seems to indicate a need for having the last word. Is it possible that this need might arise in some feeling of insecurity? . . .

Robert L. Lyon
Drama-Music Critic
The Corning Leader
Corning, N. Y.

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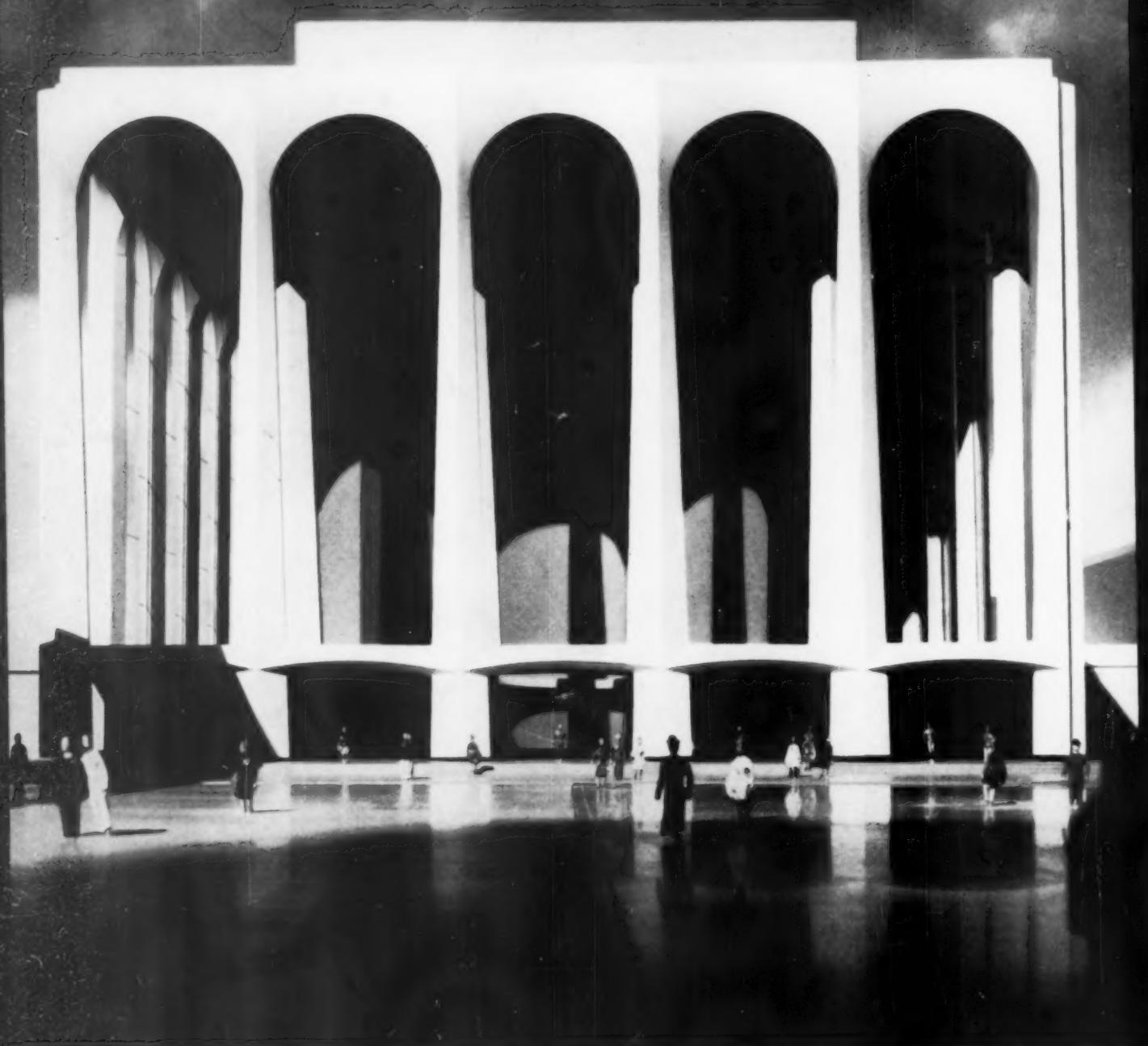
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At Lincoln Center for the Performing Arts, hundred foot arches will soar above a spacious plaza. The model above shows the façade of the new Metropolitan Opera House. Lincoln Center will also include new homes for the New York Philharmonic and the Juilliard School, a repertory theater, a dance-operetta theater, a chamber music and recital hall, and a library-museum.

